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doubtedly a work of great artistic beauty and interest. Care has been taken that the drawings selected for reproduction shall be characteristic of the best work of the respective artists. Many of the drawings have not hitherto been published.

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LEONARD CAMPBELL TAYLOR

Oil Painting
CHESS
Frontispiece

LEONARD CAMPBELL TAYLOR

Oil Painting
THE CANAL
Facing page 10

ARTHUR J. GASKIN

Drawing
JOSCELYNE
Facing page 26

ARTHUR J. GASKIN

Drawing
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Facing page 30

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Facing page 40

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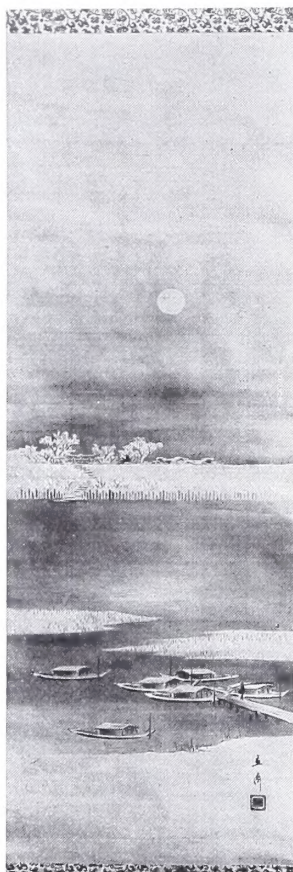


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BOOK REVIEWS

B RAMBLES AROUND OLD BOSTON. By Edwin M. Bacon, with drawings by Lester G. Hornby. (Little, Brown & Co., Boston.) \$3.50.

Many a chapter, many a novel, many a magazine article are at the disposal of the antiquity hunter, delving into the mysteries and oddities of historic Boston, *Anglis ipsis Anglior*, but it has remained for Mr. Bacon to devote a complete work to the subject, with capital illustrations from the pencil of Lester G. Hornby. An Englishman saturated with Old Boston lore, piloted by the Artist and Antiquary, formed a trio in these rambles, determined to overlook nothing of abiding interest in this likeness-in miniature to London. The Old State House, Faneuil Hall, Copp's Hill and Old North Church call up many memories. The Paul Revere House has furnished an excellent illustration. Gone are the eighteenth-century days when ladies and gentlemen "walked the Mall," but Boston Common has much to show of topographical interest in building up ancient history. An interesting chapter is devoted to the famous men and women who shed such lustre upon the old Colonial homes dotted about Beacon Street, West Cedar and Mt. Vernon Streets and Louisberg Square, where Dean Howells lived when editing the *Atlantic Monthly*. The wharves, Old South and King's Chapel add much to the "Old Boston flavour" so ably served to us in this pleasant volume, which, by the way, might have included an index and even a map or plans to advantage.

THE MYSTERY OF THE ORIENTAL RUG. By Dr. G. Griffin Lewis. (J. B. Lippincott Company, Philadelphia.) \$1.50.

An octavo monograph of three magazine articles has been wisely put forth by Dr. Lewis, who made his first bow to the public with "The Practical Book of Oriental Rugs." In spite of its cheapness, this little volume is well gotten up, bountifully illustrated, and contains a heap of useful and interesting information, much of which is new. At first it was sufficient for the tasteful buyer to be satisfied with the nice appearance and colour harmony of the rug, without any particular wish to know its antecedents; now, however, the glamour and mystery of the East have pervaded the rug market, to the end that a rug, to be attractive, must have its pedigree and family history fully revealed. Among the plates is a Ghileem portrait rug. In the Orient such rugs are used for wall decorations, taking, in fact, the place of the oil portrait. A Sumak hunting rug is shown on page 33, owned by Mr. A. U. Dilley, of Boston. It depicts a hunting party, composed of fifteen horses, seven camels and fifteen men, each hunter holding a falcon and followed by two dogs. Different varieties of game dot the field, while the camels and horses are unlike those we are accustomed to, inasmuch as their two eyes are on one side of the head. This adds, no doubt, to the mystery of the Oriental rug.

A coloured frontispiece and thirty full-page illustrations, with good reference key, give distinction to a useful volume.

THE City Club of New York held during February a Memorial Exhibition of the best paintings of the late Frederick Crane.

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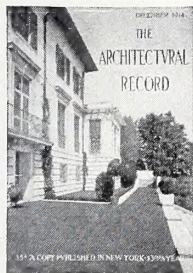
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A MASTERPIECE OF GERMAN SCULPTURE

AN INTERESTING account, which we
quote in part, under initials "J. B.," appears
in the *Bulletin* of the Minneapolis Institute
of Arts of realism in German mediæval
sculpture.

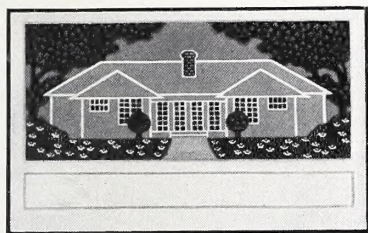
In Gothic sculpture of the fifteenth cen-
tury we frequently find represented the
sorrowful episodes of the crucifixion of
Christ. Two of these, in particular, ap-
pear to have been especially popular. They
are the *Pieta* and the *Entombment*. In the
first, the Virgin Mary is represented hold-
ing the dead body of Christ on her lap.
Sometimes other figures are added to the
group. Kneeling at the head and feet of
Christ may be the Apostle St. John and
St. Mary Magdalen, or the donors, as in
the celebrated Biron *Pieta* in the Metro-
politan Museum. Occasionally the two
half-sisters of the Virgin, Mary Cleophas,
the wife of Alpheus, and Mary Salome, the
wife of Zebedee, are included in the group
of mourners. The same dramatic possi-
bilities which caused the *Pieta* to find
favour as a subject with the realistic
Gothic sculptors of the fifteenth century
led to the frequent representation of the
Entombment. The disposition of the fig-
ures in these groups representing the burial
of Christ was largely traditional, and fol-
lowed a formula created early in the cen-
tury. Standing at either end of the open
sepulchre, Nicodemus and Joseph of Ari-
mathea lower the body of Christ into the
tomb, behind which stands the Virgin, sup-
ported by St. John and often attended by
Mary Magdalen and other holy women.

From some such group, either a *Pieta* or
an *Entombment*, comes the statue of a holy
woman, Mary Cleophas or Mary Salome,
reproduced herewith. This remarkable
example of German sculpture at the close
of the fifteenth century was purchased last
summer from the income of the Dun-
woody Fund. The figure is carved from
close-grained, soft wood, probably linden;
is 91 cm. high, and preserves largely intact
the original gilding and polychromy which
add so much to the decorative effect of
the piece. The face and hands have been
painted in flesh colours; the garments are
crimson, gold and white.

SUMMER SCHOOL NOTES

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No nation in modern times has been given such an extraordinary opportunity as that presented to us now. The social, commercial and economic conditions in Europe place upon us not only the oppor-



DECORATIVE TREATMENT OF THE NEW SUMMER STUDIO OF THE NEW YORK SCHOOL OF FINE AND APPLIED ART

tunity but the necessity of creating for other nations and ourselves those artistic products heretofore acquired by importation only. As a people we are virile, intelligent, and have an acute business instinct. Our resources are inexhaustible and our opportunities unlimited. Our development in scientific and economic lines has far outstripped our growth in the artistic fields so essential to all-round development. To meet conditions, our products, domestic and for foreign trade, must be given that art quality which has made the same products in Europe so desirable to us.

The New York School of Fine and Applied Art desires to be one of the first in the country to realize these conditions and to serve the general purpose of adjusting art training to the emergencies of the time. The summer session of this school inaugurates this year an innovation calculated to attract art teachers and professional workers in all phases of practical art work. In the first place, it has established a permanent summer school at Belle Terre, Long



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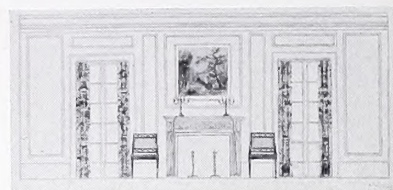
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MR. LINDE'S SCHOOL

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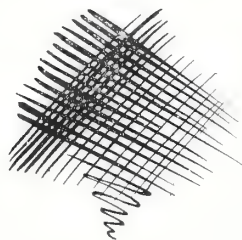
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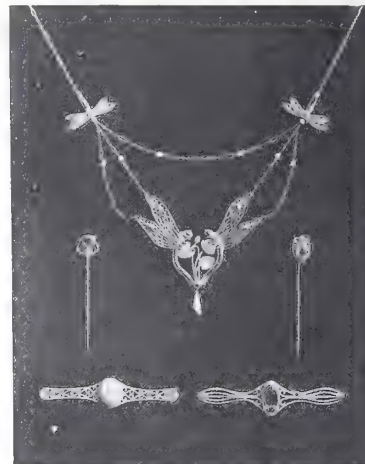
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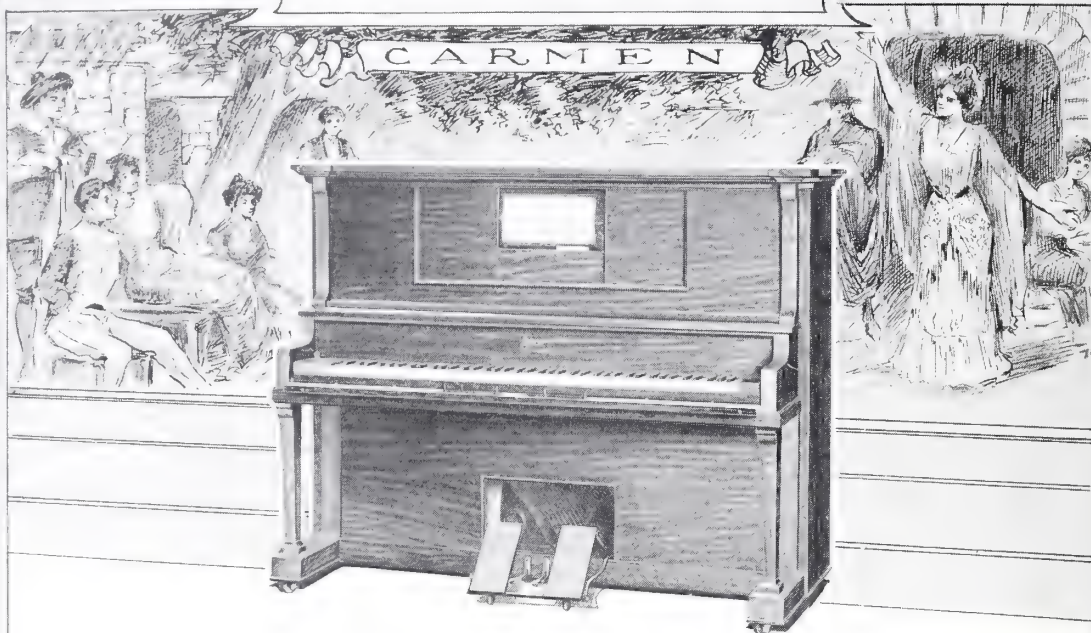
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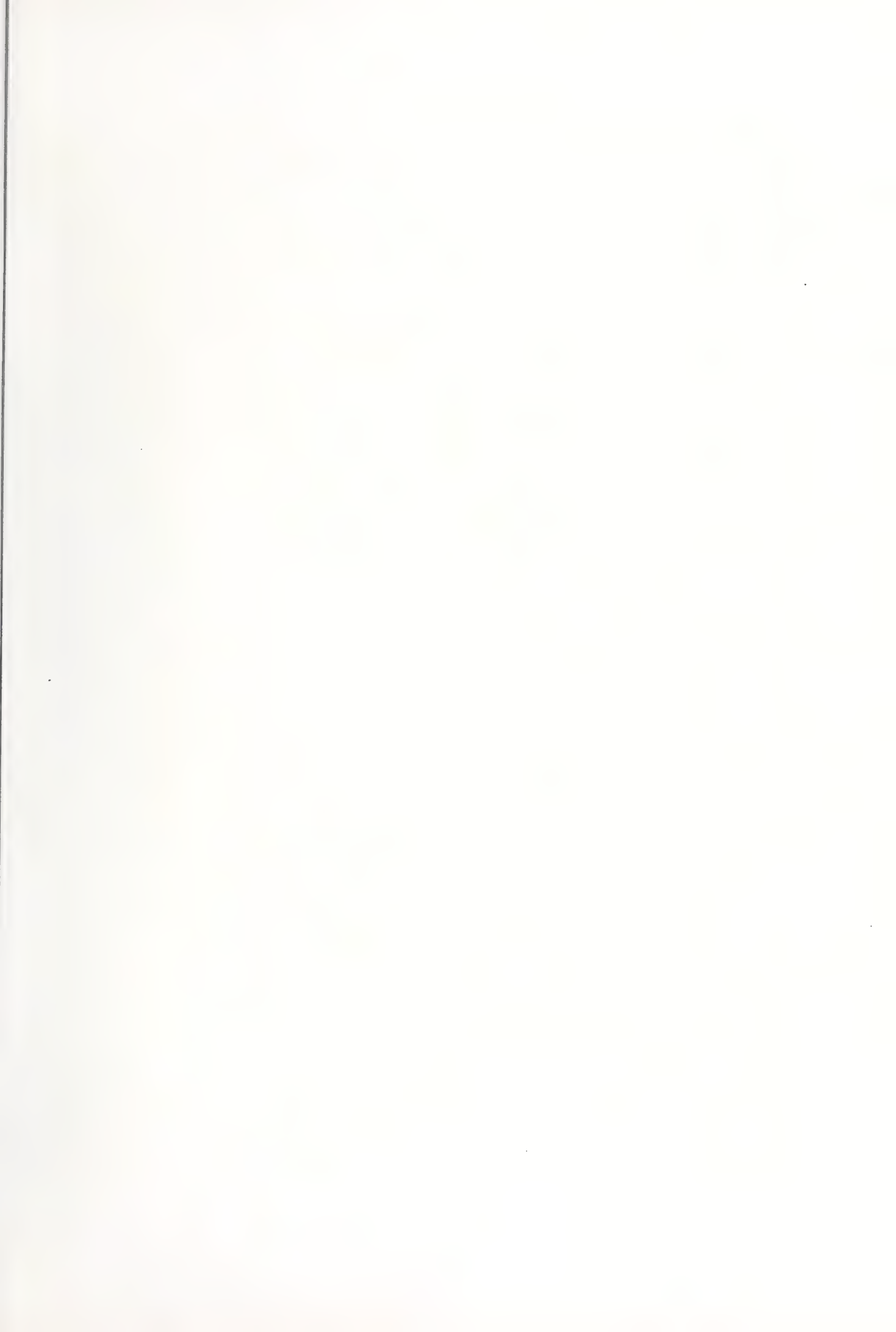
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"CHESS." FROM THE OIL PAINTING BY
LEONARD CAMPBELL TAYLOR.

(The property of Mrs. Croft, Harv.)

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MARCH, 1915

P HILADELPHIA'S HUNDRED AND TENTH ANNUAL BY W. H. DE B. NELSON

UNTIL the end of this month visitors to Penn's ancient city can see some four hundred paintings and two hundred pieces of statuary attractively arranged about the rotunda, transepts and galleries of the Academy. Philadelphia makes no attempt to conceal a very proper pride in possessing the oldest art institute and the oldest art traditions in America, and, consequently, every effort is made to ensure a successful yearly achievement by the display of all that is best. Though we willingly acclaim a great show of art, yet the most cursory or complete tour of the all too numerous galleries only confirms the opinion that Mr. John Trask's tireless pursuit of important canvases for the Panama Exposition has left a smaller field of selection. This and the fact that owing to the war so few Americans abroad have

been able to send their usual contributions. Look about as we may, we fail to see the usual salon pieces—big figure-work, big marines, interiors, animal paintings and great genre canvases. On all sides are 50 by 40 or 40 by 30 landscapes, most of which are old friends that have been seen in New York, Washington and elsewhere, along with a quantity of portraits, only a few of which are of striking quality. It is not to be inferred that the exhibition is not exceedingly interesting. The American artist yields to nobody in landscape painting optically observed, and here we have the key-note of the exhibition. The visitor who goes with a fresh eye, to whom all the pictures are hitherto unknown quantities, can assuredly come away rejoicing. Why must we forego animal subjects? True, W. Glackens gives us a vermilion dog by the seashore, J. T. Pearson has a hindquarter view of a farm horse, not to mention a large, defunct-looking rooster and some ill-nourished cattle wending their way despondently across a



PICNIC PARTY

BY GIFFORD BEAL

Philadelphia's Hundred and Tenth Annual



ENGLISH NURSE

BY MARTHA WALTER

culvert. Carton Moorepark is a great animal painter—greater, probably, than any American painter of to-day—but one looks in vain for a Moorepark to gladden a palate somewhat jaded by a surfeit of landscape and portrait. *Toujours perdrix* should be an absent note at an exhibition, but as long as names are regarded apart from paintings there will of necessity be a long list of recipe painters—painters of *réchauffés*, for whom a tender spot lingers in the hearts of the jury, and a tender place “on the line.” We see the same subject painted with the same palette continually; sometimes a tree may be lopped or a crow added; it may be that a path may be rendered more tortuous or even a solid rock shifted a foot or two from its previous site in the canvas. One well-known artist varies his subject only by the size of his sky or by the length of his purple shadows. And yet these ubiquitous pictures gaze at us serenely, with a *j’y suis j’y reste* complacency that is positively baffling. No wonder an observant young lady from California, in looking round an exhibition—in New York, *not* in Philadelphia—remarked, as

she shrugged a pair of graceful shoulders, “saccharine futility!”

The remarkable contribution of W. M. Chase, entitled *Portrait: Mrs. Eldridge R. Johnson*, has painter-like quality in a most marked degree. It has all the dash and spirit of work by a young man with the experience and restraint of a veteran. Textures are handled in a skilful manner. Tones and harmonies are an incessant joy, while the masses are grouped and held as only a great master could conceive. That splurge of light upon the screen haunts the memory! Some fault of construction shows the sitter to be not properly seated in the chair; in all other respects this portrait is a masterpiece and shows W. M. Chase at his very best. Irving R. Wiles has a sketchy but excellent canvas, called *Laughing Girl*, while Alice Stoddard is represented by a blue-eyed, blue-shirted youngster with a nice shock of hair of the type best known as “carrots”—to hold the mirror to nature or to offset the shirt. *Quien sabe?*—it is somewhat Henriquesque, full of merit, simply and solidly painted, and the hands well studied. Josephine

Philadelphia's Hundred and Tenth Annual



AN ACTRESS AS CLEOPATRA

BY ARTHUR B. CARLES

Paddock is fresh and entertaining as usual, but for unfathomable causes has been skied. E. W. Redfield has four splendid canvases, while Dougherty and Scofield are content with one apiece, excellent in their way, but not of their biggest and best.

Why such a picture as 1875 should be singled out

for distinction as against, for instance, a neighbouring canvas by Frank W. Benson, *The Seamstress*, is one of those riddles of the universe which the most seasoned gallery-goer fails to solve. 1875 represents a girl in unsightly Victorian costume of a vivid and coppery green, balancing her finger-tips upon a shiny table, surrounded by an

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SPIREA AND SINGLE DAHLIAS

BY HOWARD GARDINER CUSHING

arm-chair, jewel casket, parasol, vase, Chinese statuette, trinket cupboard, etc., etc. Everything meticulously arranged and painted with all the abandon of miniature painting! *Quo vadimus?*

Marie Keller is a strong portrait painter of the Munich School type. Her picture of Emily Dohme shows an engaging little maid with Gretchen locks, in a pastoral background, very entertainingly painted, both in colour and design. William Ritschel gives us a splendid panorama of rock-bound sea with the advance of the evening tide, also a morning seascape, both from Carmel, California. The latter is the bigger idea, but loses much of its sur-

light by its very purple neighbours. Frederick Waugh proves once more his eminent position as a great marine painter with his picture, *The Head Sea*, where Atlantic rollers are moving onward with the relentlessness of fate; you feel the weight and depth of the water and look below the surface. A little painting by Morris Molarsky is a delightful Spanish subject, showing a young woman in a doorway in expectant attitude. Draughtsmanship, colour and design combine to rescue a conventional subject from neglect, and to convert it into one of the important pictures of the exhibition. Hayley Lever is entering into his kingdom at last, and making a very triumphant entry, too. The Carnegie medal which fell to him in New York this winter is the thin edge of the wedge. His St. Ives canvases are brimful of style, good colour and vitality. Sometimes in his horror of prettiness he is apt to be a little brutal and negligent in construction,

but time will give him the right balance and, after all, we prefer Goya to Guido Reni. An excellent



BILLY

BY ALBERT LAESSELE



SNOWSTORM

BY EDWARD W. REDFIELD



MOTHER AND CHILD

BY MARY CASSATT

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canvas loaned by Dr. Woodward, representing the artist's wife, Mrs. George Sauter, silhouetted in shadow against the studio door. The other figure, by the way, is Mrs. Richard Galsworthy.

Cecilia Beaux shows a large canvas which would be interesting alone for the fact that it portrays Mr. Lewis, the president of the Academy, and his young son. Besides being an entertaining family chronicle, the picture is a fine composition, the light and shade nicely balanced. The pose of Mr.



PORTRAIT: DR. JAMES TYSON

BY SAMUEL MURRAY

Lewis, who stands beside his seated son, is rather too "stiff and starch." A better effect might have been obtained by a less military posture. Adolphe Borie has two portraits, one a half-length portrait of Paul P. Crét, the flesh-tones carrying well against a very dark background. Fred G. Carpenter's *The Convalescent* is a capital painting, but loses much from its inartistic frame.

Very delicate in colour and delightful in its design of the repeated circle is a little group of refugees at a landing stage, by Joseph L. Weyrich. It is unconventional and entertaining to a degree.

Gifford Beal's decorative picnic painting is an excellent note to the exhibition, which is so deficient this year in such compositions. The frieze of figures is a joyous rendering of white-clad women and children, with an offset of black coats to perfect the harmony. The picture is full of life, rich colour and atmosphere, and would make a fine mural decoration. A clever young artist who compels attention is Arthur B. Carles, who has a quartette of forceful paintings to his credit. His *Cleopatra* is a fine rendering without accessories of the sensuous East. Curtain and jewels give all the local colour requisite to compose the portrait. The treatment of the arms and hands shows Carles to be original and individual. His nude attracts attention by its good draughtsmanship, but he has painted dead flesh—some days dead. *Mother and Child*, by Mary Cassatt, is one of the very best numbers on view. Robert Henri shows three studies from his recent trip to California, of which his *Sylvester*, a negro boy, is the best; the colour is luscious and the head marvellously constructed. *English Nurse*, by Martha Walter, is an excellent picture, in her bold and breezy style, and certainly deserves to be in the best gallery.

Gertrude Fiske presents an excellent design in figure work called *Job's Tears*; it is luminous in the extreme, while the beads make stunning little dark dashes of colour against the figure of the girl in light raiment. George Oberteuffer has a good painting of Notre Dame, the scale being well felt. Charles Hopkinson well deserved his medal, with his winter-clad maid against a snowy background. His textures are well explained in terms of paint. Lydia Field Emmet is less successful with a little lady named *Patricia*, who, regard her as you will, is tumbling down; the picture, too, is out of scale, which might also be said of Alice Mumford Roberts' unsportsmanlike-looking *Polo Player*. There is nothing in this young man to suggest Meadowbrook or Hurlingham, but rather a youth unaccustomed to riding, but fond of fancy dress and not afraid to hire a costume. *The Morning Mist*, by Daniel Garber, is the best of many good paintings from his hand that we have seen and admired from time to time. Want of space unfortunately precludes mention of many good offerings both in the flat and in the round.



PORTRAIT: LA DONNA MI-VELATA
BY PHILIP L. HALE

Edmond T. Quinn: Sculptor



A BAS-RELIEF



BY EDMOND T. QUINN

EDMOND T. QUINN: SCULPTOR BY ALBERT STERNER

IN THIS age of quickly changing fads and fashions, Art has not been left by the wayside. Constantly, during the last decade, there have appeared cliques of men forming and developing ephemeral cults or movements. These travellers, weary of the long and toilsome march along the high-roads of art, very often find more immediate gains, and sometimes more publicity, along the dim by-paths, performing some stunt or other whose main aim shall be to *épater* the public.

The fewest are still willing to march on faithfully—if slowly!

The psychologic basis of almost every great work of art has been the frank envisagement and unaffected treatment of some simple subject matter—mate-

rial that has been used from time immemorial—bounded only by the natural personality, intelligence and craftsmanship of the artist.

It is only from this standpoint and only by such treatment that any legitimate originality may be even hoped for—and surely predestined to failure is that work of art which is gone upon with a straining after something new.

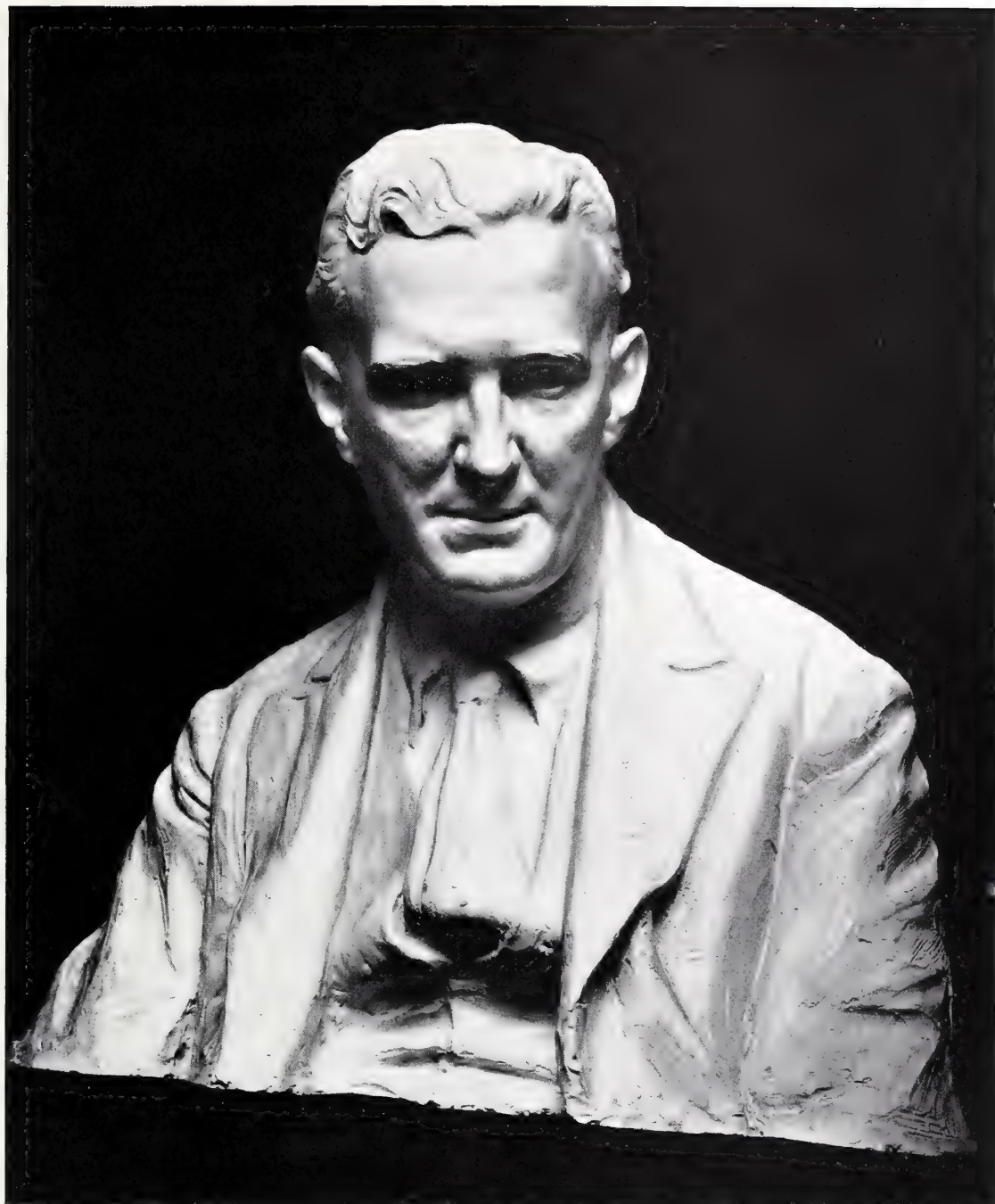
Consciousness and unconsciousness are closely linked in every process and stage of a work of art. And to-day, in view of the vast amount of art that has become ours through the means of modern reproduction, it requires superhuman honesty to remain personal and unaffected in any performance.

Mr. Edmond T. Quinn's work is, besides all its other qualities, eminently unaffected. It is this attribute of his work—this lack of straining and the power of being subjective



ASPIRATION

BY EDMOND T. QUINN



PORTRAIT OF ALLAN POLLOCK
BY EDMOND T. QUINN

Edmond T. Quinn: Sculptor



CATHERINE, DAUGHTER OF
PHILLIP RICHARDSON, ARCHITECT

BY EDMOND T.
QUINN

rather than objective in the carrying out of it—that earned for him the honour of being given in competition with seven other sculptors the Booth Memorial Statue, to be placed in Gramercy Park by the Players Club. In the small model he presented are embodied the grace, tenderness, earnestness and refined passion of the great actor represented. There is an intense yet quiet reserve in the pose—a hesitance pictorially well realized, which was perhaps indicative of the man Booth in life, as of the player in the immortal part of Hamlet.

Quinn's well-known bust of Edgar Allan Poe is a complete, vital rendition of the fantastic poet, and has, like the Booth figure, modelled into it the pathetic sadness and *Weltschmerz* which were the actuating motive of the poet's work and being. There is a convincing veracity in this head, the more remarkable when one realizes that a few poor photographs were the only facts upon which Mr. Quinn could depend.

Great picturesqueness has been attained in the bust of Allan Pollock, the actor, despite the convention of modern coat and waistcoat, and the slight lean forward and droop of the fine head is intimately characteristic of the young actor.

In his undraped figures there is again the enigmatic tendency, which, beyond the craftsman, suggests the poet—the artist with sympathy; and, although in all his work Mr. Quinn follows the traditional path, we find a very personal note in the

primal, untortured gestures and the relaxed droop of the figure. This is very apparent in the nude here shown, which is very beautifully modelled and replete with rhythm.

In the bust of Mr. Francis Wilson all the alert, intelligent, inherent humour of that well-known actor has been used admirably as a motive for a striking character study.

Essentially concerned with the human note, Mr. Quinn naturally finds much of his subject matter in portraiture, and the straightforwardness and simplicity both in conception and execution cannot fail to strike one in this important side of his work.

It is perhaps most difficult to write intelligently of something that is so essentially for the eye as sculpture—so that the reproductions must be more eloquent than these words—more especially is it



NUDE

BY EDMOND T. QUINN

Edmond T. Quinn: Sculptor

difficult to make any generalisations about Mr. Quinn's work. He has gone on developing the technique of his craft with conscientiousness, and we find each successive piece of work from his hand bearing the results of that study. There is no doubt that he can and will go on in his artistic development, for he is still a young man.

Mr. Quinn is an American of Irish parentage. He studied at the Philadelphia Academy of Fine Arts under Thomas Eakins, and in France with the sculptor Ingalbert. Among the many commissions which have been entrusted to Mr. Quinn may be mentioned:

John Howard, portrait statue, Williamsport, Pa.

Reliefs on battle monument at King's Mountain, S. C.

Statue of Zoroaster, Brooklyn Institute.

Swanstrom Memorial, Borough Hall, Brooklyn.

Decorations on Pittsburg Athletic Club.

Busts of Edwin Markham, Francis Wilson, Albert Sterner, Miss Donez Halstead and C. H. Chavant.



PORTRAIT OF
FRANCIS WILSON

BY EDMOND T.
QUINN



WINNING MODEL OF EDWIN BOOTH
IN THE PLAYERS CLUB (N. Y.)
COMPETITION

BY EDMOND T.
QUINN

ALLIED ARTISTS OF AMERICA

ARRANGEMENTS have been made to hold its Second Annual Exhibition at the American Fine Arts Society, 215 West Fifty-seventh Street, New York City, on or about May 1.

Recently there has been much discussion on the subject of public exhibition. Those institutions who send forth a general invitation to contribute work to their annuals, subject to jury, and specially invite so many exempted works that only a few of those submitted can be accepted, have been very generally condemned. Then there is the group idea, which method has many advocates.

The Allied Artists of America, being a young organization with no traditions, proposes to experiment in the hope of determining what will ensure the best and most representative exhibition.

Last year the new Society made its first appearance at the Municipal Gallery in Irving Place.



Exhibited Paris Salon, 1911
VENETIAN MARKET

BY OSSIP L. LINDE

A DISTINGUISHED ARTIST: OSSIP
L. LINDE
BY W. H. DE B. NELSON

DISTINGUISHED must not for a moment be confounded with famous. Only time can confer that attribute, and even then its verdicts are constantly upset. Artists who have long mouldered in unwept graves are suddenly discovered and acclaimed, while reputations that have outlived generations, nay, centuries, all at once lie withered and blasted in the dust of the public's scorn. But whilst the Goddess of Fame is sounding true or false notes from a golden trumpet, we can permit ourselves to apply the term distinguished in a case where distinction is the very envelope of the man and permeates his paintings, just as surely as it is discernible in his appearance, speech, clothes and slightest action. Distinction and an inherent love of beauty are his ideals, and one recognizes them in every canvas that he paints.

Advisedly we have called him a distinguished artist and not a distinguished painter. Painting happens to be the particular form in which he expresses himself, but it is merely a phase of his nature which he chances to have selected for publicity, just as a man may have hundreds of books reposing on his shelves and but one volume spread open upon the table. To such an artist any limits of achievement in adding to the beauty of life would be an absurdity. To plan a garden landscape, model a figure of Justice, conceive a summer frock or construct a set of ivory chessmen would be accounted merely problems requiring more or less thought—they would present no difficulties beyond the actual labour employed.

Born in Russia, but for many years a naturalized American, Linde could draw and model at an age when most children are wrestling with their multiplication tables. His earliest recollections go back to the time when he painted panoramas of the Russo-Turkish War. These were committed to



Owned by Art Museum, Oakland, California
MENDING THE NETS

BY OSSIP L. LINDE



Owned by Martin A. Ryerson, Esq.
AT THE OLD BRIDGE, BRUGES

BY OSSIP L. LINDE

Ossip L. Linde



PASSING CLOUDS (CONNECTICUT)

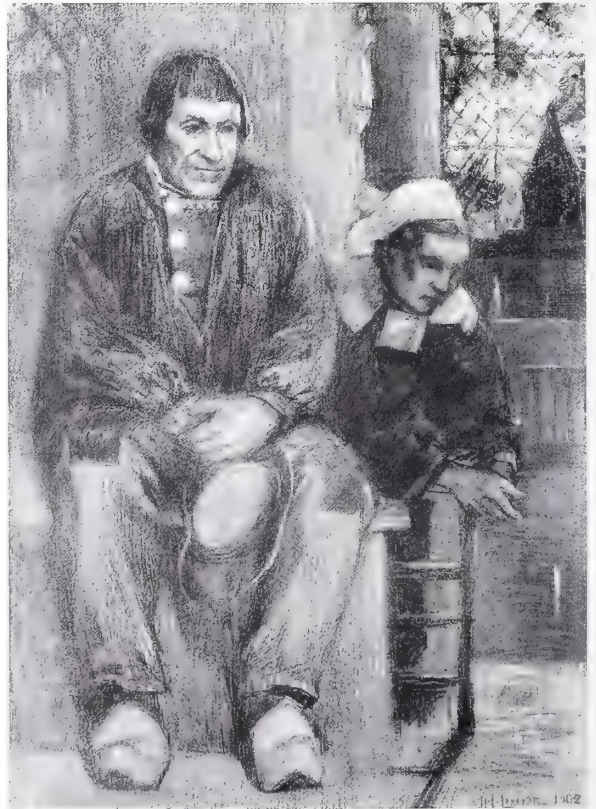
BY OSSIP L. LINDE

long strips of paper attached to reels, so that they could be wound and unwound to an appreciative band of youngsters with a mild passion for art and a predilection for military buttons which passed as currency, every button having a specially graded value. Thus, a plain button would have to line up with at least five others before it attained to the exchange value of a button stamped with an eagle. While the lad was amassing a fortune in buttons by the sale of panoramas and statuettes of soldiers and peasants hacked out of soft stone, the day was not so far distant that he would be climbing the broad stairs leading neither to fame nor fortune, but to the reception at the Elysée which the President of France accords at stated intervals to those who have distinguished themselves in the arts and sciences. But we are anticipating.

Generations of culture but a lack of worldly goods were young Linde's lot, and he soon realized the necessity of breaking from the pleasant bonds of idealism and entering upon a commercial life best fitted to prepare him for the only career possible—the career of an artist. Lithography in a Russian house and then in Chicago claimed seventeen years of his life, but never weaned him from his fixed resolve to be an artist. The moment that he could shake off his shackles Linde hastened to

Paris, where he studied incessantly, the while wandering about Europe, drawing, studying and haunting the galleries. The first time he used colour was at Bruges. A fellow-student felt encumbered by his oil box and threatened to cast it to the winds or sell it to a Jew. To save such a catastrophe Linde produced the requisite number of francs, and sat boldly in the market-place before a big canvas. This was in 1902 and, strange to relate, his very first essay in oils was accepted, well hung, and for eight consecutive years the same consideration was shown to every canvas submitted to the Salon, only that on one occasion, in 1910, he received the gold medal, thus causing him to climb the Elysée stairs as already mentioned.

This young artist, for he is still young, may rightly be called the eulogist of Bruges and of Venice, for these ancient cities have reacted upon him with such persuasive force that he seems to tell their tale and weave their glamour into every bridge, stone or cottage that he depicts. His colour is luscious but restrained, his technique free and unfatigued. If his painting ever presents



Exhibited Paris Salon, 1906

A CHARCOAL AND TEMPERA SKETCH

BY OSSIP L. LINDE



Exhibited Paris Salon, 1913

MOONLIGHT, BRUGES
BY OSSIP L. LINDE

difficulties, it is never betrayed in the working; scumbling and scraping, loading and unloading, are processes that never obtrude. His love and reverence for the Venetians and the Old Masters generally is very apparent in his work; it makes a happy link with his thoroughly modern outlook. It is the perfect balance between these ideals which lends an unusual charm to subjects which in most hands become imitative or hackneyed. Added to gem-like quality of colour, his shadows are luminous, his figures well drawn and modelled, his houses solidly painted.

Doubly ennobled, both by birth and by art, Linde wooed and won a Canadian lady, daughter of Margaret Carey, a direct descendant of Margaret Roper, who became the wife of that famous Englishman, Sir Thomas More. In his self-planned home at Westport, Connecticut, surrounded by beautiful objects of art collected during many years in Europe, they live a truly artistic and harmonious life, to which a little boy and girl contribute largely. From such sources one has a right to expect and demand good art.

Bruges and Venice rank high among "over-painted" cities. Linde, however, expresses them in his own individual manner.

C LAY INDUSTRIES AT THE NEWARK MUSEUM

AN EXHIBITION of the clay industries of New Jersey is now being gathered by the Newark Museum Association. It opened in February for six weeks. For undertaking this prodigious task too much praise cannot be lavished upon all concerned.

It is the most ambitious work the Association has yet undertaken—ambitious in extent, for it shows in outline the whole range of the clay industries, and ambitious also because it is, as far as can be learned, the first of its kind undertaken by a museum.

"We are going to take up an Industry and make an Art Exhibition of it," explained one of the Museum officials. "A museum can so house, display and explain an industry as to lend to it a certain dignity and bring it all within the field of art. And every industry is, after all, an art in practice, an art applied.

"In Germany the Werkbund, a union of artists, artisans and sellers of goods, has done a similar

thing in a small way for years. It has brought together the significant products of an industry or craft—such as wall-paper making, textile weaving and iron working—grouped it about a central idea, and fully and carefully labelled it. The resulting exhibit is sent in turn to many cities in which the particular industry it exploits is fully represented.

"If our New Jersey Clay Industries Exhibition is as successful as it now promises to be we believe that other cities will wish to have the opportunity to borrow and display it before it is distributed. We also believe that success in this new line of museum activity will make it easy to treat other industries—some local to Newark, some State-wide—in a similar manner."

The clay industries were chosen for this exhibition partly because of New Jersey's prominence in these manufactures (she is second in the value of her pottery products in the Union, their total going up toward the twenty-million mark in late years) and partly because the clay and brick industries are so scattered from the north to the extreme south end of the State that through them a wide interest can be attracted to the museum's educational-commercial efforts.

Manufacturers of brick, hollow tile, drain pipe, sanitary and electrical wares, as well as the makers of architectural terra-cotta, fine and common china, tiles and decorative pottery, have signified their interest in the exhibit, and their willingness to help to make it a success.

The co-operation of the women's clubs of the State has been secured to assist in bringing together an historical section of the exhibition, to include pottery and porcelain made in New Jersey before 1876. To aid in collecting these historical pieces intelligently, the Museum Association is sending to all clubs and many individuals throughout the State a pamphlet containing Dr. E. A. Barber's discussion of the work of New Jersey kilns up to 1876, as it occurs in his book, "Pottery and Porcelain of the United States," with illustrations of the marks of potters. All the pieces collected in Newark will be authenticated by Dr. Barber, who is conceded to be the leading authority on American pottery.

This is the first effort made within the State to bring together a collection of pottery and china of local making, and the Museum Association hopes that it may be the beginning of a keen and helpful local interest in the work of former potters, as well as those of to-day.

THE STUDIO

THE PAINTINGS OF LEONARD CAMPBELL TAYLOR.

As I sit down by the warmth of a bright hearth and the comfortable light of a shaded lamp to discuss art, guns are roaring and belching forth death and destruction, thousands of mothers' sons are lying dead or moaning in agony—Klio is turning over a new leaf, and blood, as usual, is her ink. And yet, as time passes and the writing becomes fainter, this great European War will be chronicled in heavy tomes, will be commented upon with much acumen by learned historians, will be digested with much difficulty by unwilling schoolboys—*dead matter*. But perchance the eager student or the unwilling scholar may pause for a moment to look upon an "old" picture painted at the time of the Great War, and it will speak to him—a *living thing*.

In truth, works of art, counted as toys and baubles by the multitude, neglected and rejected

whilst the cannons roar, are the fruits by which we are known to posterity; they are a better record of our existence than the chronicles of our most glory-covered battles.

It is a curious fact, too, that those artists whose bent and ambition have prompted them to paint "history"—the historical painter taking precedence in the academical hierarchy—are precisely those who have thereby achieved less lasting fame and appreciation, whilst the humbler painters of portraits, landscapes, and even of still-life enjoy enduring favour.

Those who are fortunate enough to possess an inborn love of art will know that this love is a kind of worship—not worship of persons, but of the manner in which the artists have recorded their own joys, their admiration of the world they live in. And unless a work of art possesses besides, or rather beyond and above, its technical achievement this spirit of worship and reverence, it lacks the highest quality of art.



"THE MUSIC-ROOM"

BY L. CAMPBELL TAYLOR

The Paintings of Leonard Campbell Taylor

An unusual amount of "high finish" (for which dreadful expression, reeking of french-polish, we apologise) first drew the critics' and the public's attention to the work of Leonard Campbell Taylor. Pains-taking finish of such quality one hardly expected to find in a *fin de siècle* exhibition. The fact is Campbell Taylor's "finish" is a personal achievement, worth closer study and analysis; but before we proceed to discuss it from a point of view more likely to interest the readers of this article (if there be any such: the writer himself generally prefers to study the excellent reproductions in *THE STUDIO* and to make up his own explanatory text) it is worth while inquiring why "highly finished stuff," as painters sometimes call such work, generally appeals to the lay mind much more than "slick" painting. Mr. Taylor admits, for instance, that it is the highly finished work which the public demand of him. This is natural: to an eye not trained to see beyond subject-matter the high finish of a picture bears all the signs of patient labour. Time is, as everybody knows, money; consequently a work upon which much time has been spent (*thought* rarely being a marketable item) must necessarily, thinks the man of commerce, be worth much money. Nevertheless, the man of commerce is not so wrong as some would like him to be. From time immemorial artists have considered "finishing" the most difficult part of their trade, and Manet's method of visualising has probably been the cause of more bad painting than Van Eyck's.

The informed eye admires in Campbell Taylor's work not so much the finish as its discreetness. Where the layman's mind sees a polished mahogany table with a Chinese vase and flowers the experienced eye distinguishes a concert of colour, admires both melody and accompaniment, traces with appreciation the rise and fall of light, the little episodes of local colour, the quiet, unifying passages of shade, and the symphony of the *tout ensemble*. There is no attempt to deceive the eye. The artist knows that this means, not a minute

representation of isolated facts, but a discreet selection and arrangement of such facts as the painter deems both presentable and representable. In other words, instead of painting all his eyes can see, he endeavours rather to suppress what he knows would destroy the unity of his picture. In his picture *Reminiscences* he has a convex mirror in the approved Van Eyck manner with minute representation of the objects it reflects, and yet the picture suppresses many facts which the eye of the artist saw but did not require. In this way the interest is concentrated on the most important part of the painting—the heads of the two old people. All serious modern artists work on these well-known principles laid down for them by such great painters as Fantin-Latour, Manet, Chardin, and Vermeer. The latitude of selection accounts



"THE GREY SHAWL"

BY L. CAMPBELL TAYLOR



"UNA AND THE RED-CROSS KNIGHT"
BY LEONARD CAMPBELL TAYLOR



"INTERIOR." BY L.
CAMPBELL TAYLOR

The Paintings of Leonard Campbell Taylor

also for the possibility of individual expression. If we take amongst contemporary artists a still-life painted by Brangwyn, Nicholson, Orpen, or Campbell Taylor, we shall assuredly discover a different manner of expressing the thing seen; Brangwyn and Taylor being at the opposite poles, yet each being true to his own conception, and that without disregarding objective truth.

Leonard Campbell Taylor, who was born on December 12, 1874, and is thus just over forty years of age, says that Le Sidaner and Whistler have had the greatest influence on him, although he admits that at the Academy schools he derived most benefit from the teaching of Seymour Lucas and S. J. Solomon. The home of a Doctor of Music, a Varsity organist—and at Oxford to boot—is, one may be pardoned for anticipating, exactly the kind of place that would fill the soul of a son brought up in such surroundings with a spirit of quiet, nervous contemplation rather than adventurous, experimental activity. One might, too, perhaps, have expected a tinge of saintliness and is happy to be disappointed in that respect.

Taylor's art is full of that quiet, contemplative love of humanity and nature: he is Whistlerian in his fondness of "tone" and a certain love of flat pattern, and Le Sidaner-like in his rendering of still-life and outdoor effects. An accomplished portrait-painter, with a sympathetic appreciation of character, he is, nevertheless, more in his element when he can show his "sitters" in their surroundings.

It was fortunate for him that the Pre-Raphaelite Millais stimulated his ambition. *Una and the Red-Cross Knight*, one of his first exhibited works, shows the extent to which he followed the early Millais technique, thereby submitting his brush to very severe discipline. He avoided thus the pitfalls which beset so many young artists who attempt a Philip IV reminiscence of Velasquez without ever having learnt to *draw*.

No doubt the "romantic" subject also appealed to him. Abbey had revived its interest, and Frank Craig, Taylor's intimate friend of many years, followed Abbey's example. But Taylor's romantic strain is of another kind. Possibly Whistler's *Miss Alexander* may have helped to



"PLACE ST. ETIENNE, MEAUX"

BY L. CAMPBELL TAYLOR



"THE FIRSTBORN." BY
L. CAMPBELL TAYLOR

The Paintings of Leonard Campbell Taylor

engender his love for the crinoline period, though he imagines his own ladies in a rather earlier decade. But he was certainly amongst the first of the younger men to resuscitate and glorify the crinoline. I say glorify: I am sure our grandmothers or great-grandmothers never did look quite as charming as our artist would have us believe. Artist that he is, he selects all the quaint charm of the fashion and leaves its absurdities to imagination. The picture which made his name was *The Rehearsal*,* a quintet of two ladies and three gentlemen in the costumes of his favourite period. Taylor has created a type of young womanhood entirely his own; assuredly neither golf nor even hockey has ever strengthened the muscles of these young ladies, nor stronger fare than Mrs. Hemans ever nurtured their minds. In point of fact they must have found their male companions somewhat disconcertingly "foreign." The person who stood for the violinist, by the way, was a well-known character in the neighbourhood of Leicester Square, a "fallen star" in a weather-worn coat, who is here portrayed for a more appreciative posterity. And the 'cellist with the white hair and ruddy complexion and portly form—who, in Bohemia, remembers him not in his little Soho restaurant where one might dine for eighteenpence in company of illustrious persons, celebrities such as Mr. Walter Sickert, the more enjoyable because of the *anch' io sono* elation their presence inspired? The future chronicler will relish, no doubt, this little excursion when reporting our artist's "life." Manifestly Taylor had Whistler in his mind when he conceived this subject. The key is Whistler's, so is the curtain, and perhaps the white symphony of the frocks. The Vermeer wall with the splash of the

De Hooch sunlight reminds one of the earlier Dutch masters. One does not, of course, intend to suggest that Taylor consciously set about to imitate the older masters, but it is part of the artist's impressionable nature to assimilate in some form the achievements of others, and there is not one great master in all the history of art who has not built on such foundations. This *Rehearsal* is charming in subject, composition, and handling; it charmed the Royal Academy public and the Chantrey Trustees, who delivered it, perhaps regretfully, into that mausoleum of disputed reputations, the Tate Gallery. Mr. Taylor is partly responsible for this fate of his picture—its size predestined it for such an institution. Painted on the scale of his *Music Room*, it would have lost nothing of its artistic value—I am not sure that it would not have gained—but the Chantrey Trustees would then most likely have overlooked it, like the public who generally seem to associate great-



"PERSUASION"

BY L. CAMPBELL TAYLOR

* Reproduced in *THE STUDIO*, June 1907, p. 35.

The Paintings of Leonard Campbell Taylor

ness in art with dimensions. The Italian Government, too, purchased one of our artist's larger canvases, his, especially in its "corrected" version, delightful *Bedtime*,* for the Gallery in Rome. Nevertheless, one is a little inclined to complain of *tant de bruit* (with due apologies to the mother and nurse for associating the dear little baby with the proverbial *omelette*). I hope Mr. Taylor will forgive me for finding fault—an unusual thing in a monographic article, which is generally reserved for fulsome praise, the critic having vented his venom whilst the pictures are still on the walls of their first exhibition. Nothing that our artist paints could be devoid of charm: he is far too serious and accomplished an artist, but in these two pictures it is just a question of handling as compared with the scale.

One can imagine that it gave the jury of the Paris Salon especial delight to award Mr. Taylor a gold medal for his picture, *The Lady of the Castle*, which also figured in the Royal Academy exhibition of 1910 and was reproduced in these pages at the time. The reserved English type of beauty of the lady in question, the calm, subdued tonality of the painting, its agreeable pattern, must have come as a relief to eyes tired with the violent shocks they are apt to receive in a Paris exhibition.

This brings us to the question of technique. Campbell Taylor has never studied in Paris. He has thus never been tempted to paint in order to exhibit his cleverness, or to advertise his originality, or to exasperate the Philistine; on the other hand, he has not acquired, perhaps, the facile manner of draughtsmanship. But he shows in all his work that he has absorbed the principles of so-called "impressionist" visioning, which came to us through France from Velasquez. Even his highly

finished work, he has told me, "grows." "I keep the canvas going at about equal stages, all over." The reader will appreciate the particular difficulty where highly finished work is concerned. In painting an individual object in detail, detail is apt to assert itself to the detriment of the object, and the object itself to impose itself on the surroundings, so that the composition, viewed as a whole, becomes "jumpy" and out of tone. Campbell Taylor therefore prefers to eliminate obvious realisms and to cultivate a certain flatness of masses. He thus avoids what R. A. M. Stevenson called "a burial of beauty in niggling." As a matter of fact, however, Mr. Taylor cultivates two distinct manners—the one rather smooth and highly finished, though Whistlerian and unified in tonality; the other broad with short, alert touches, Le Sidaner-like in appearance. The subjects he chooses for the latter "technique" are as a rule outdoor scenes and still-life interiors—as, for instance, the *Interior* and *Waiting for the Aeroplane*. The degree of brilliance



"PATIENCE"

BY L. CAMPBELL TAYLOR

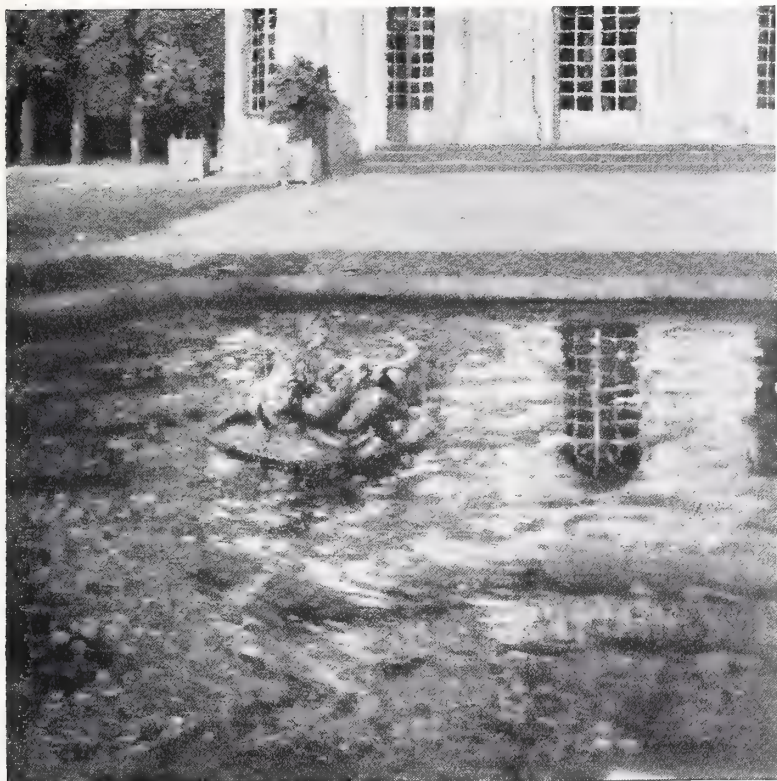
* Reproduced in *THE STUDIO*, June 1909, p. 43.



*(In the Collection of
Robert Younger, Esq., K.C.)*

"THE CANAL." FROM THE
OIL PAINTING BY LEONARD
CAMPBELL TAYLOR.

The Paintings of Leonard Campbell Taylor



"PAVILION FRANÇAIS, VERSAILLES"

BY L. CAMPBELL TAYLOR

he achieves in such work is surprising, considering the subdued tonality of his other work. His eye is particularly sensitive to the pearly greys and pale ambers and purples of evening skies, such as that of the *Place St. Etienne* in unfortunate Meaux. Another thing that marks him out amongst other modern painters is the quite delightful use he makes of pattern—not pattern as understood in the compositional sense, but in its ordinary meaning. Flowery wall-paper, coloured chintz, and striped and shot silk, together with an Oriental carpet border, form in *Reminiscences* an agreeable *ensemble* which is not disturbed by the discreet pattern of the cane-backed settle; and a similar fondness for pattern, together with a striking composition is shown in *The Firstborn*. His manipulation of these things is almost feminine in its appreciative gracefulness. Quite lately he has begun to unite his two styles, painting Early Victorian subject-matter with Impressionist brushing.

Art is so many-sided, depends, both for creation and appreciation, so much on personal idiosyncrasies, that no one has a right to set himself up as a judge in such matters; if he attempts to do so he will find that his decisions will often be upset in the higher court of personal opinion. The

artist himself is, as a rule, an artist *malgré lui*. As Ruskin points out, he does not "think" in the ordinary sense, and examples are not lacking to prove that his theories flatly contradict his practice, and that he could not explain his manner of painting. Nevertheless, his own views of his art are necessarily more authoritative than his critics' opinions. Mr. Taylor thinks art "not only delightful but also educative, in the sense that it teaches observation"; he believes it to be "also historically instructive, but above all it interprets the secrets and beauties of nature and character." Here you have the true confession of an artist's soul. De-

light, the joy of seeing, comes first; observation, its science, comes second; communication comes third. Last, but not least, comes a function which, I venture to think, is the real modern achievement of art: *interpretation*. To my mind there can be no doubt that neither Giotto, Raphael, nor even Velasquez ever consciously bothered about art as an *interpretation* of life. They either copied nature—Giotto awkwardly, piecemeal, and on a basis unconnected with art, viz. dogma or religion; Velasquez conscientiously, efficiently, like a sentient mirror—or, like Raphael, they adapted nature at second hand, the first hand being the sculptor's, for purposes of decoration. But the rendering of nature, or rather life, not as an imitative representation nor as a decorative adaptation, is something new. When the history of the art of our own times comes to be written by posterity they will call it the Age of Interpretation.

That Leonard Campbell Taylor will occupy an honoured place in this future history there is little doubt. He is in the prime of life, and much as his work is already appreciated by lovers of the less adventurous type of modern art, considerable as his achievement already is, we prophesy that his best is still to come.

HERBERT FURST.



"WAITING FOR THE AEROPLANE"
BY L. CAMPBELL TAYLOR



*(In the Collection of A. C. Clauson, Esq., K.C.—
Copyright, F. Hanfstaengl, London)*

“CHECK.” BY L.
CAMPBELL TAYLOR



"REMINISCENCES." BY
L. CAMPBELL TAYLOR

Mr. Edmund H. New's "Loggan" Drawings

THE "NEW LOGGAN" DRAWINGS OF OXFORD AND FLORENCE. BY EDMUND H. NEW.

It is, perhaps, a work of supererogation to remind readers of *THE STUDIO* that Mr. Edmund Hort New is one of a distinguished group of black-and-white artists, who, as far back as the early nineties of the last century, brought the Birmingham School into striking prominence among the art centres of this country. These artists have made their influence felt, and have themselves for the most part since become sundered, far and wide. Mr. New himself years ago left Birmingham, and settled in Oxford, but he still remains true and faithful to his early ideals, as the work produced by him, even at the close of a period of twenty years, yet testifies.

Among his most notable achievements in recent years are his Oxford views of the "New Loggan" series—so named, of course, after the famous seventeenth-century engraver, David Loggan. This

artist was born, so it is believed, at Danzig, in 1635. He came to this country in or shortly after 1653. Settling at Nuffield, in Oxfordshire, he made the acquaintance of the antiquary, Anthony Wood, whose great work on Oxford and its Colleges Loggan eventually undertook to illustrate. His series of views, however, was not finished until 1675, the year after Wood's monumental work had made its appearance. Meanwhile, on March 30, 1669, Loggan was formally appointed official engraver to the University of Oxford, a distinction of which he was justly proud. Having completed his Oxford views he next proceeded to engrave a similar series of Cambridge views. He died in London in or about the year 1693.

The distinguishing feature of Loggan's views, or "prospects" as he preferred to style them, is the bird's-eye aspect of buildings rendered in a conventional projection, which is more nearly isometrical than in strict perspective. This method, adopted also by William Williams in his "*Oxonia Depicta*," published in 1733, affords at a glance, it is claimed,



HIGH STREET OXFORD, *from* QUEEN'S COLLEGE *to* SAINT MARY'S CHURCH

"HIGH STREET, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW

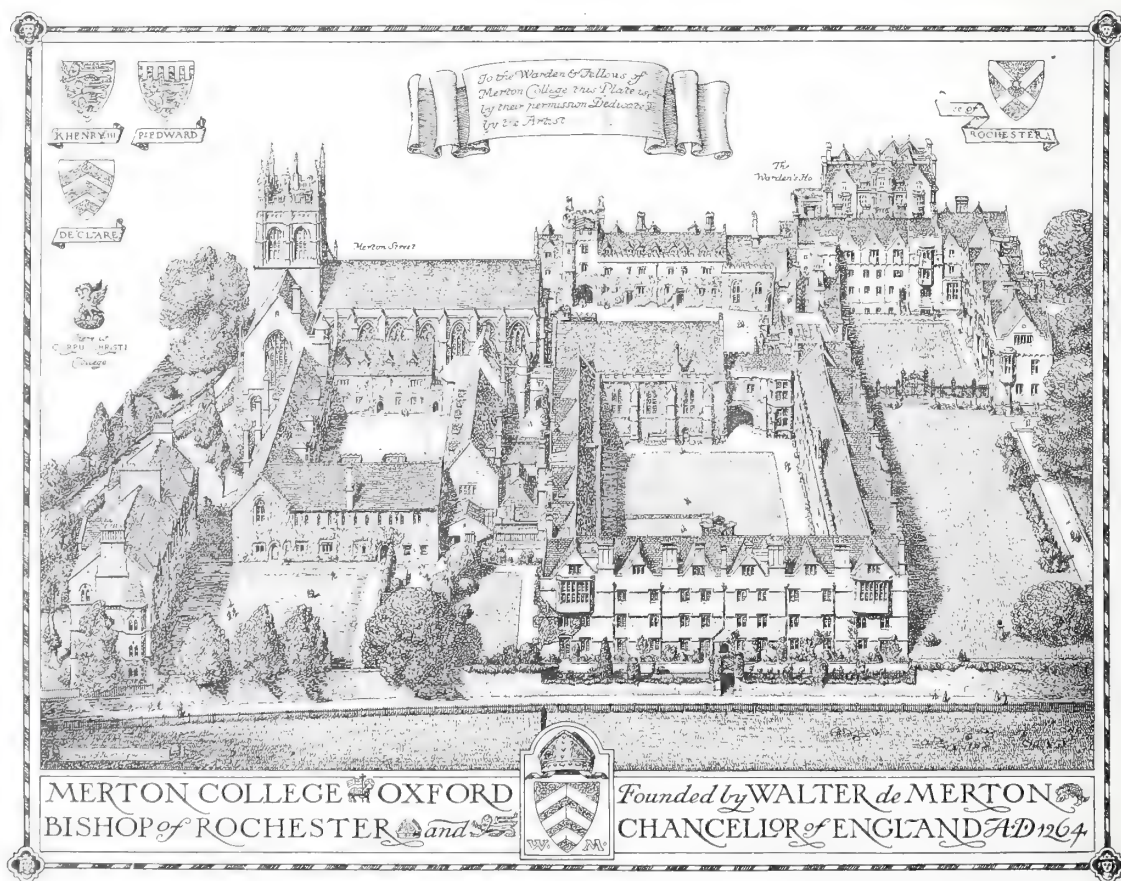
Mr. Edmund H. New's "Loggan" Drawings

a clearer and more comprehensive idea of a quadrangular building than can be obtained by any one other system of drawing.

The same method of representation has, very wisely, then, been followed by Mr. New in his new Loggan views; the latter appearing, however, not in book form, but in separate plates from time to time. From Williams' day to the present no such series of Oxford views has been attempted. In the interval many sweeping changes, not always for the better, have taken place in Oxford buildings, and, if it is not ungracious to criticise such excellent drawings as Mr. New's, one may be permitted to observe that his rendering is really too excellent, inasmuch as his magic touch sheds a glamour over all the buildings alike, making the most recent and crudest of the crude to look as plausible and as venerable as the genuine works of former days. This much being prefaced, nothing remains to add but unstinted praise for the artist's exquisite and careful draughtsmanship. Each view is a delightful work of art in itself.

Not least among the advantages of the "New

Loggan" is that Mr. New sometimes, as in the case of Merton and Magdalen Colleges, adopts for standpoint a different quarter of the compass from the original Loggan, thus providing a record of a peculiar value of its own. The seventeenth-century engraving of Merton College is taken from the north; whereas Mr. New chooses a vantage ground at an imaginary height over Merton meadow. To do so was, indeed, necessary in order to depict not only the beautiful meadow frontage of the Fellows' Quadrangle, built in 1610, but also the more modern buildings, erected at the South-west by Butterfield in 1864, and the new court by Mr. Basil Champneys which takes the place of the old St. Alban Hall in the east, as also the Warden's new lodging on the other side of the street to north-east of the rest of the college buildings. Another point which Mr. New's view brings out well is the fact that Merton Chapel is an unfinished cruciform church, lacking the nave that was originally projected; whereas the ante-chapels of the group of colleges, of which New College was the first, and Magdalen the third in



"MERTON COLLEGE, OXFORD"

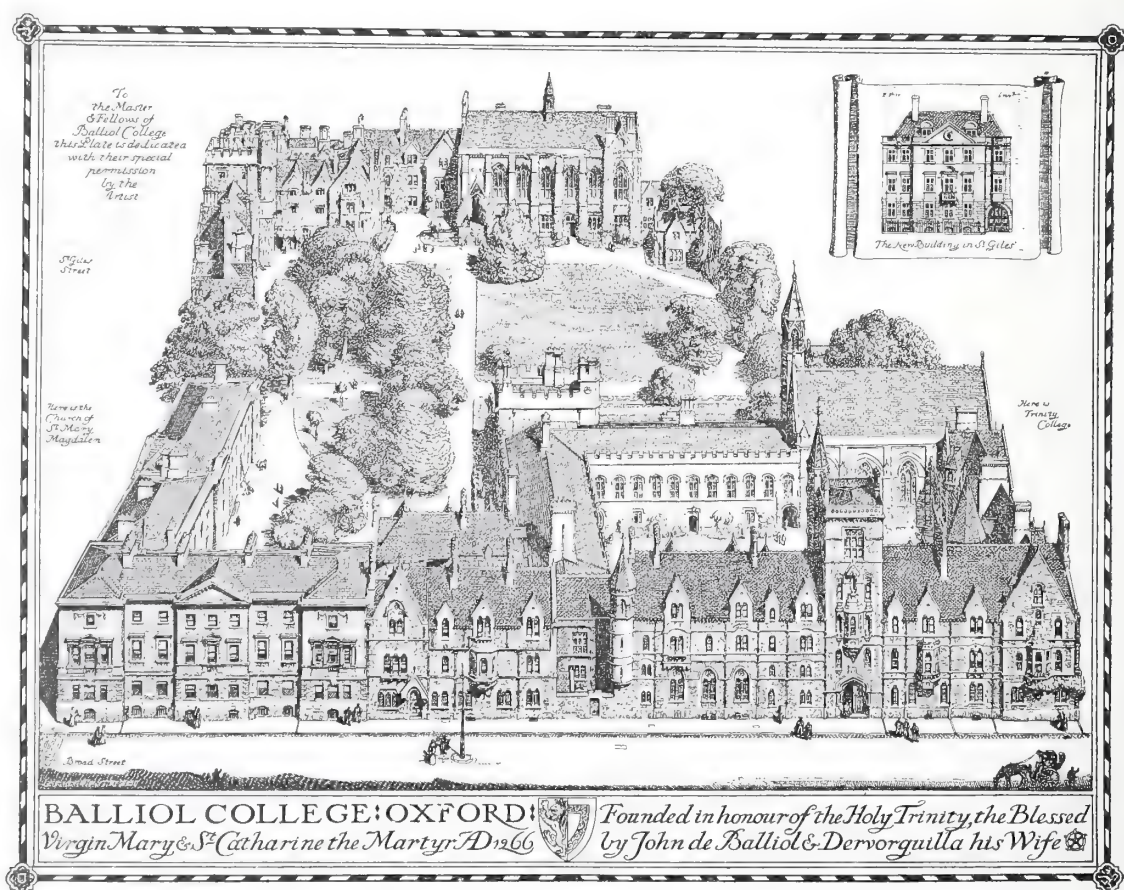
FROM A PEN DRAWING BY EDMUND HORT NEW

Mr. Edmund H. New's "Loggan" Drawings

order of date, are entirely different both in conception and plan. The New College ante-chapel (with others like it) consists of a short nave of two bays with nave-aisles of the same length, the whole being in no way transeptal. Not only do the interiors, with their two arched arcades upheld by a single pier in the middle, demonstrate this essential difference; but Mr. New's views of the exteriors of New College and Magdalen, showing the roof ridges of the aisles parallel to those of the nave, irrefutably prove the same obvious, yet usually misunderstood fact.

Loggan's view of Magdalen in 1675 quite naturally depicts the college from the west, since the ancient approach to it was by the gravel walk which ran parallel to the street, from the front of the old East Gate of the city, past the front of Magdalen Hall, to a gateway in front of the west end of the chapel. In modern times, however, this arrangement has been changed. Magdalen Hall is no more, the party-wall which divided it from Magdalen College was removed in 1885, the site of the old gravel walk has been railed in, and a new

entrance gateway been erected in the street, beyond the west end of the old south range of the college. The common entrance to the college having thus been shifted to the south, Mr. New delineates the college buildings from that aspect. On the extreme left may be seen the modern St. Swithin's buildings, erected by Messrs. Bodley and Garner; and along the background, at the north east, extends the range of "new buildings" which were begun in 1733. It seems almost incredible, but the fact remains that so much were these buildings admired at the time of their erection, and so much correspondingly were the old Gothic buildings of Waynflete despised as remnants of barbarism, that it was seriously purposed to demolish the older part of the college, or at least so to remodel it as to bring it into conformity with the new work. It was for a period of upwards of sixty or seventy years that the fate of the old Gothic buildings hung in the balance. The north range of the old quadrangle was indeed actually demolished, but was happily rebuilt in a very fairly imitative manner. In the end wiser counsels happily prevailed, and



"BALLIOL COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW



"MAGDALEN COLLEGE, OXFORD"
 FROM A PEN DRAWING BY
 EDMUND HORT NEW

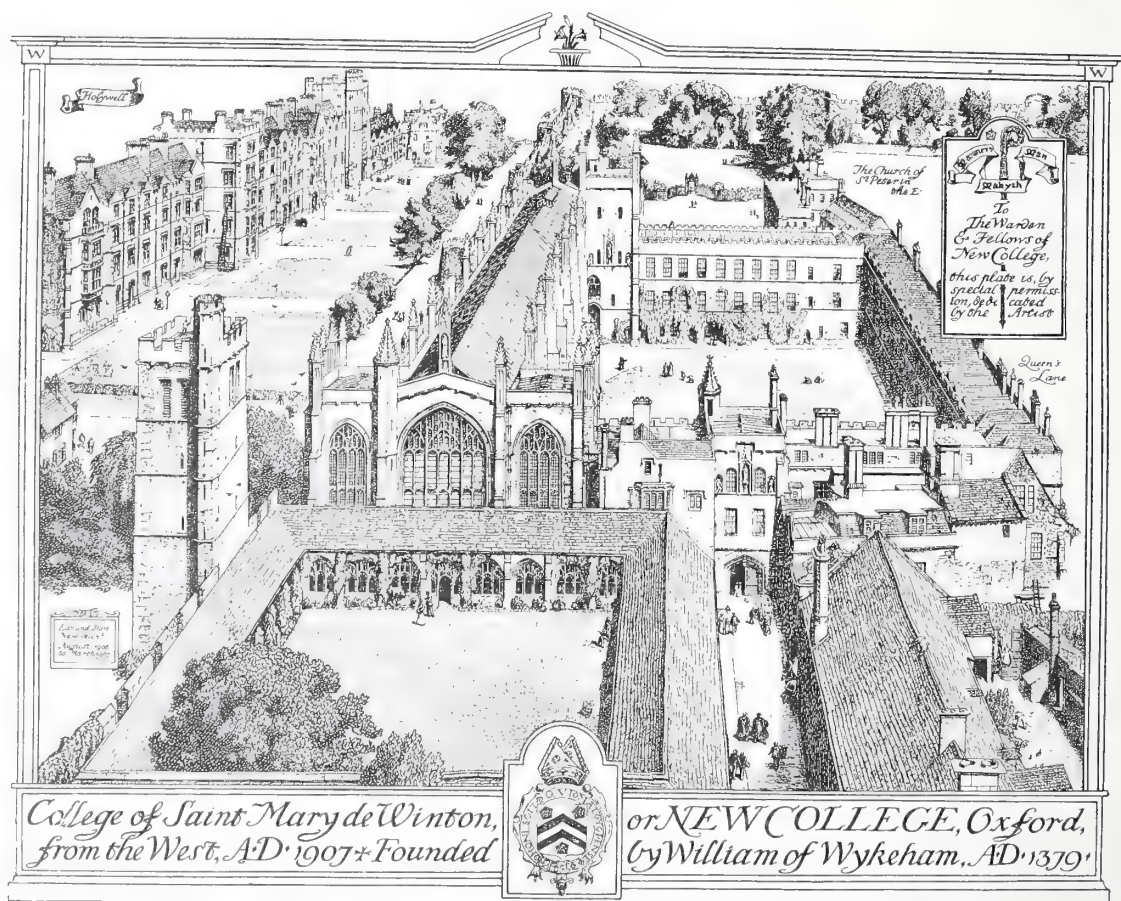
Mr. Edmund H. New's "Loggan" Drawings

the old buildings were spared, never again it is hoped, to be in danger at the hands of the college in whose trust they remain. Mr. New's drawing emphasises the irregularity of the plan, and shows how different are the axes of the bell-tower on the one hand and of the chapel and hall on the other. The picture does not include either the long wall which bounds the college grounds on the west, or Magdalen Bridge, the principal approach to Oxford, on the east.

Balliol College from the South, New College from the West, and Trinity College from the South are all represented by Mr. New from the same aspect as that chosen by Loggan. The "New Loggan," however, serves admirably to illustrate the changes that have taken place in the respective buildings between the end of the seventeenth century and the early part of the twentieth. In the case of New College the principal changes are the addition of an upper story to Wykeham's quadrangle, the erection of the garden court (on the model, it is supposed, of Versailles Palace) on the east, and the extensive new buildings in

Holywell Street to the north-east. It may be noticed, by careful examination of Mr. New's drawing, that the pitch of the chapel roof has been raised too high and too acutely to accord with the west gable of the chapel itself. For this arbitrary disfigurement, Sir Gilbert Scott was responsible—and that, in spite of earnest remonstrances on the part of the present Warden and others. The roof of the cloister in the foreground has recently been repaired, since Mr. New's drawing was made, the old stone slates being found to have fallen into a sad state of dilapidation.

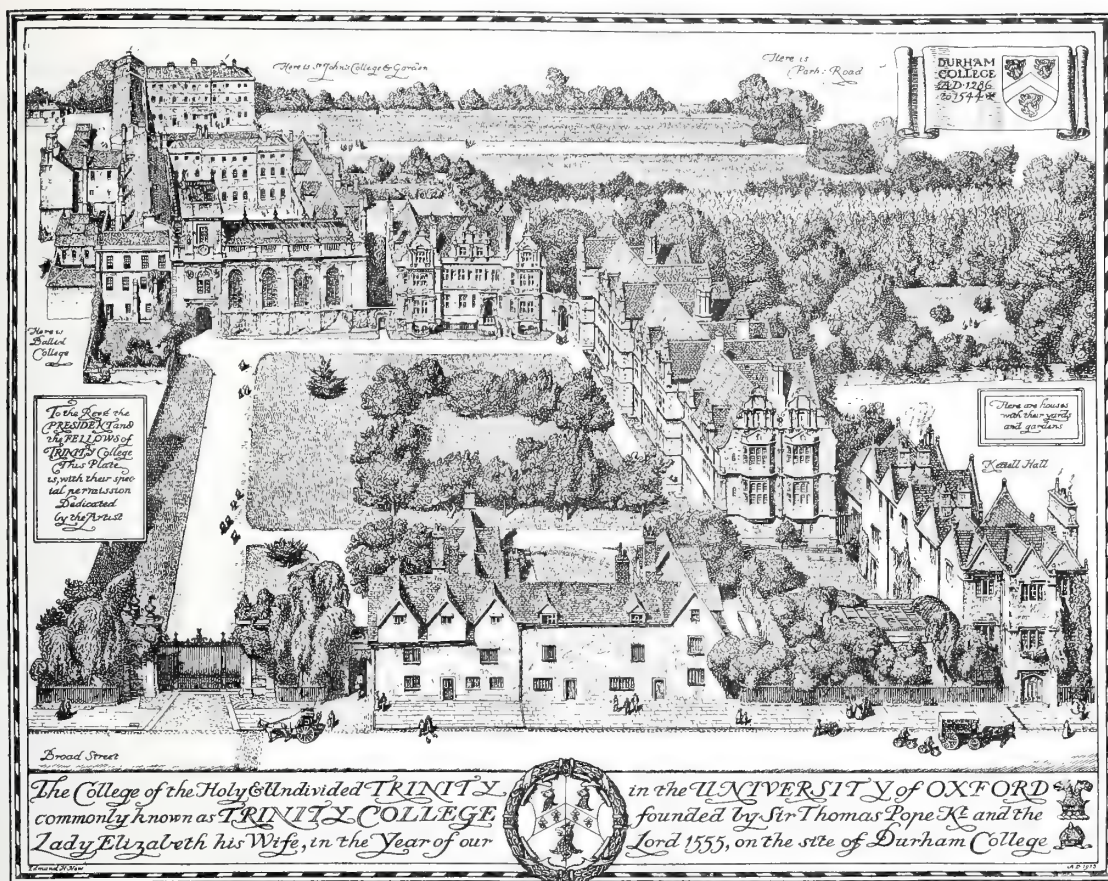
At Balliol and Trinity Colleges changes still more drastic have occurred since Loggan's time, so much so that both colleges have practically been rebuilt. At Balliol only the western range of the old quadrangle and the library on the north remain; while at Trinity only the east side of the old quadrangle and the hall on the west, with part of the buildings beyond the antechapel, survive. It was recently proposed to remove Butterfield's modern chapel at Balliol and to replace it with a reproduction of the late mediæval chapel which he



"NEW COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW

Mr. Edmund H. New's "Loggan" Drawings



"TRINITY COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW

destroyed, but the scheme was ultimately abandoned. Beside the rebuilding of its chapel and other parts, Trinity College has been considerably enlarged toward the south by the inclusion of the cottages in the foreground of Mr. New's picture and Kettell Hall (purchased from Oriel College) at the south-east.

The Towers of Oxford as the title indicates, is a view taken from the top of Magdalen Tower. It belongs, therefore, not quite to the same category as the prospects taken from an imaginary altitude. The middle of the picture is occupied by the New Schools, from Sir T. G. Jackson's design, selected, so it has always been understood, not for external beauty but on account of the internal convenience of the planning. The view of the High Street, looking westwards is a very favourite one and shows the main thoroughfare of the city, with the graceful curve which is justly and universally admired.

From Oxford to Florence is a far cry; and yet the train of thought which connects the two several places is no novelty. For has not Cecil Headlam in "Oxford and its Story," 1904, described Head-

ington Hill, which overlooks the University city, as "the Fièsole of Oxford"? In some sort, too, the sweep of the Arno suggests an analogy with the High Street of Oxford. In Mr. New's view of Florence, a number of little key sketches in the lower margin serves to identify the various buildings depicted in the panorama above. This particular view is a new departure, but welcome as it is, one may venture to hope that Mr. New will not be tempted to abandon for other enterprises the "New Loggan" series of Oxford views which no one else is so well qualified as himself to produce.

AYMER VALLANCE.

[Mr. New's Oxford series also includes Brasenose and Wadham. All these drawings as well as the Florence, have been engraved under his supervision on the same scale as the originals, which with the exception of *The Towers of Oxford* and *Florence*, the dimensions of which are $8\frac{1}{2}$ by 21 inches, measure approximately 13 by 16 inches, and the engravings are published by the artist himself at 17 Worcester Place, Oxford.]



"JOSCELYNE." FROM A DRAWING
BY ARTHUR J. GASKIN.

THE DRAWINGS OF ARTHUR
J. GASKIN. BY JOSEPH E.
SOUTHALL.

THE drawings of Arthur J. Gaskin are chiefly notable for the extraordinary refinement in the quality of their line, and, where they are more complete, for a rare sense of tone and colour. That is not to say that Mr. Gaskin lacks the power of completing his modelling, or of dealing with the problems of light and shade. It results rather from that pure delight in line and colour, so beautifully displayed in the art of Asiatic countries and in the painting of mediæval Europe. Now these qualities are inevitably obscured when strong effects of light and shade are introduced. Moreover the expression of relief and shadow belongs rather to the province of sculpture than to that of painting and drawing.

It is obvious that an artist who works in such a method as that of Mr. Gaskin can appeal only to those who have the faculty of attentive and penetrative vision. To those who expect to see startling effects of light and shade or figures which stand out from their background, such design is incomprehensible and, indeed, almost invisible. Yet it is not, in the deepest significance of the term, less real or less true, but rather is more so. The business of an artist is not to produce work "like nature"; this is alike impossible and needless, for nature is prolific enough. His business is to describe what he sees, whether with his outward eyes or with the inward vision of his soul, that others may partake of his revelation. For this purpose it is necessary to select, to design, and to compose, so as to secure beauty and rhythm with intelligibility. A great truth is enunciated by

Browning in his "Fra Lippo Lippi," when he says :

For don't you mark? We're made so that we
love
First when we see them painted, things we have
passed
Perhaps a hundred times nor cared to see,
And so they are better painted—better to us,
Which is the same thing.

Now look at the two drawings, *A Country Boy* and *A Village Lad* (p. 30), and note how in these apparently unpromising subjects Mr. Gaskin has discovered for us not only a great fund of character but also classic folds of drapery, not unworthy to be set beside the monumental drawings of the great Albert Dürer. Look again at the delicate drawing of the ear and the living growth of hair in *Derek*. These drawings and the drawing of a baby six weeks old are reduced almost, though not



"JOSCELYNE WITH THE BIRDCAGE"

BY ARTHUR J. GASKIN

Drawings by Arthur J. Gaskin

quite, to outline, but in the charming girl's head called *Portrait* we feel a delicious sense of colour and tone, with the deep brown hair at one end of the scale and the white insertion round the neck at the other. The blue eyes, the rosy lips and the pale flesh tones could never have been thus rendered if heavy shadows had been introduced. Yet how true to nature it all is. The coloured reproductions and especially the beautiful baby face *Margaret* speak for themselves.

It was this faculty for grasping the fundamentals of art, and especially of ornamental or decorative art, together with his feeling for romance, that made Mr. Gaskin by far the most inspiring figure that has yet appeared upon the teaching staff of the Birmingham School of Art, though he has never been its nominal headmaster. To him more than to any other is due the pre-eminent position achieved by that school, though he was singularly fortunate in being surrounded by a group of young artists near to his own age, working with him and achieving many of them no inconsiderable fame in the world of art. Among these colleagues of the nineties may be mentioned the names of Mr. Chas. Gere, the well-known member of the New English Art Club, whose work is so familiar to readers of *THE STUDIO*, Mr. Henry A. Payne, A.R.W.S., painter of a wall decoration in the House of Lords, Mr. Sydney Meteyard, painter and book illustrator, Mr. Treglown, illuminator and writer, Miss Newill, embroiderer, Miss Gere, the gifted sister of Charles Gere and painter of a work recently bought for the nation by the Contemporary Art Society, Mr. Edmund New, the widely known book illustrator, and Mr. Bernard Sleight, a painter and the

engraver of charming woodcuts. In addition there were in Birmingham one or two other companions not then working within the School of Art. All these artists were in close sympathy with one another and mutually helpful.

In these days of swiftly changing fashions it is refreshing to see a man like Mr. Gaskin who has his feet upon a rock and who, while keenly appreciative and observant of the interest and beauty of contemporary life, is not engaged in the pitiful scramble to keep up with the very latest sensation of the hour. His art is guided by eternal principles that are always new, and speaks to deep instincts in the human race that never fail nor change, whatever superficial variations the course of time may bring. Greatly as the externals of life and costume have changed in four centuries, the faces left to us by Holbein or Pisanello are just



PORTRAIT

BY ARTHUR J. GASKIN



"DEREK." FROM A DRAWING
BY ARTHUR J. GASKIN

Drawings by Arthur J. Gaskin



"A COUNTRY BOY"

BY ARTHUR J. GASKIN

such as we find living around us to-day, and the principles of their art, though we may need to turn them upon other problems, are such as will not fail us in our times.

It would not be easy to put into words the guiding principles that are none the less clearly felt by Mr. Gaskin and those closely associated with him. Nor would it be possible adequately to describe his work in words. If this could be done, the work itself would become superfluous. But certain points may be noted, for the guidance of any student who may feel inclined to follow in the same path.

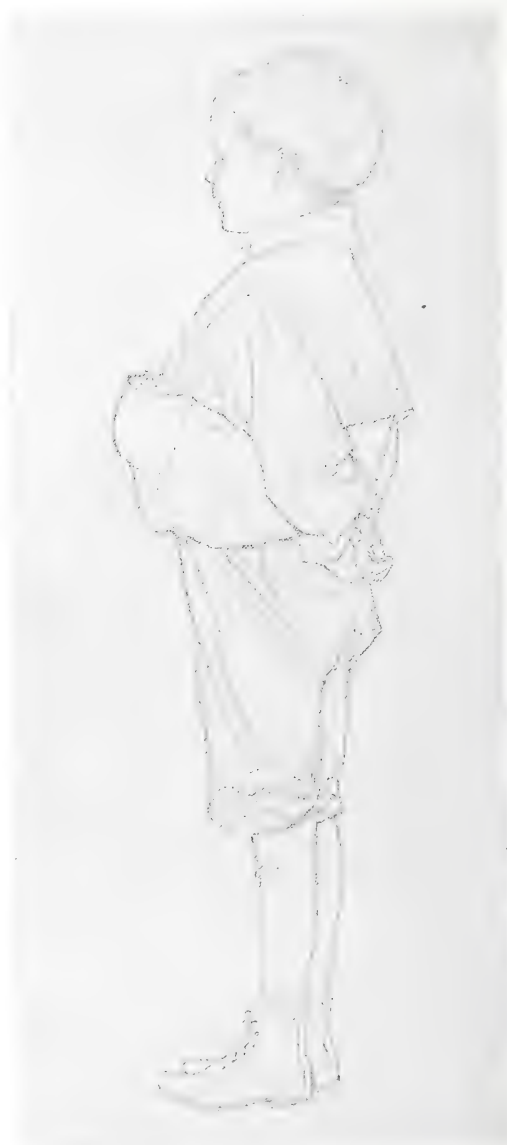
I. A clear mental conception of the subject to be drawn or painted.

II. A small sketch or design of the subject. In an elaborate work this may be drawn many times over before it is finally settled.

III. Minutely careful and thorough drawing from nature—explicative of outline and of form, but usually with only faint, yet complete, light and shade.

IV. The outline transferred, and pure colour laid transparently, upon a white or gold-coloured ground without alteration or painting out, the design having been settled by the previous studies. To obtain deep colours many thin layers may be necessary, one above another, but the whole series must be determined upon in advance.

One of the most recently discovered ideals for an artist is the quest for the faculty to express or evoke states of mind. Yet it would be difficult to find an artist of any period whose work did not



"A VILLAGE LAD"

BY ARTHUR J. GASKIN



"MARGARET." FROM A DRAWING
BY ARTHUR J. GASKIN.

Drawings by Arthur J. Gaskin

reveal the state of his mind. Indeed were it otherwise he would not be an artist. The thing of primary importance, then, must be the possession of a state of mind worthy to be expressed. Such a state of mind will assuredly not be one so filled with self-sufficiency and conceit as to be ready to dispense with all the accumulated wisdom and technical skill acquired through countless generations and numerous races of men. The state of Mr. Gaskin's mind, as abundantly evidenced in his work, is one of profound reverence for the spiritual and the beautiful, and of a teachable nature willing to learn the wisdom of the ancients or of the moderns, while reserving always the right of discrimination. Long before the days of the Post-Impressionists Mr. Gaskin had discovered the value of masses of bright colour, and reckoned at its true worth the chatter about "atmosphere" which then formed half the stock-in-trade of the minor art critic.

The present day has brought to the student, whether by collections open to the public or by reproductions, a vision of the art of the whole world never previously available. With this advantage has come the grave danger of bewilderment and of distraction. It was, perhaps, fortunate that at the time when Mr. Gaskin was forming his style (now so clearly marked and individual) he was mainly guided by the work of the Italian Primitives with their Byzantine origin. Thus it was not difficult for him to appreciate the noble qualities of the best art of China and Japan, of India and Persia, of Egypt and of Greece, all founded upon the same great verities and breathing the same spirit.

In looking at a group of Mr. Gaskin's drawings it is impossible not to be impressed with his sense of style, with the dis-

tinguished character of the company. Not the least merit of his art is that it demands a mental alertness on the part of the spectator. It does not attempt to do everything for an indolent public, but stimulates a healthy activity of vision. Here, one feels, is a true leader in the art of seeing, one who can point out beauties that we had not suspected, and can therewithal open to us the gates of a new country full of delight and hope.

When the present time of pitiless destruction is over the world will have to face a new problem of construction, and, though nothing can bring back to us the priceless monuments of the past, much will depend upon the wise guidance of new effort. In this stupendous work the knowledge and judgment of such a man as Mr. Gaskin would be quite invaluable if it were called in.

J. E. S.



"SIX WEEKS OLD"

BY ARTHUR J. GASKIN

Harold Stabler's Metal-work and Enamels

HAROLD STABLER, WORKER
IN METALS AND ENAMELS.
BY HAMILTON T. SMITH.

IN the old, far-off Grosvenor Gallery days, craft work was a very sad-coloured affair. The pangs of rebirth were no doubt responsible for the solemn self-consciousness which expressed itself in "greenery gallery" and slender, yearning damsels. Of the contemporaries of Morris many would have shuddered at the bare idea of being jolly, and yet, in those whose business it is to make beautiful the little everyday things with which we are to live, surely this quality is to be desired above all others. Harold Stabler's work is perhaps best summed up by this word "jolly"; let others strive after romantic ideals—he will give us gay colours, garlands of flowers and cheery little naked children bubbling over with mischief.

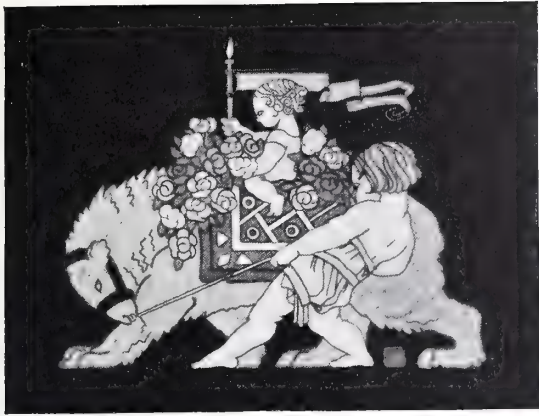
It is a pleasant and a hopeful thing to find this gaiety in an art so essentially modern in all its aspects. Youth always tends to take itself over-seriously, and it must be confessed that in the "lesser arts," so recently re-born, joyousness has not been the dominant note. Beset with problems of technique, the search for methods of expression has led us through desolate places, and made us perhaps rather unduly earnest about the whole business. It is always so at times when there is no

settled tradition of craftsmanship. The old Gothic stonemasons, with generations of living tradition behind them, could afford to give full play to their fancy, as many of their delightful pieces of humour remain to testify. We find the same thing in Chinese art, from which Mr. Stabler has learned so much. We, of these later times, have been too busy to be playful, but out of the welter of experiments and "movements" certain broad principles are beginning to emerge, and with these established we may hope once more to be skilful enough to play with our work.

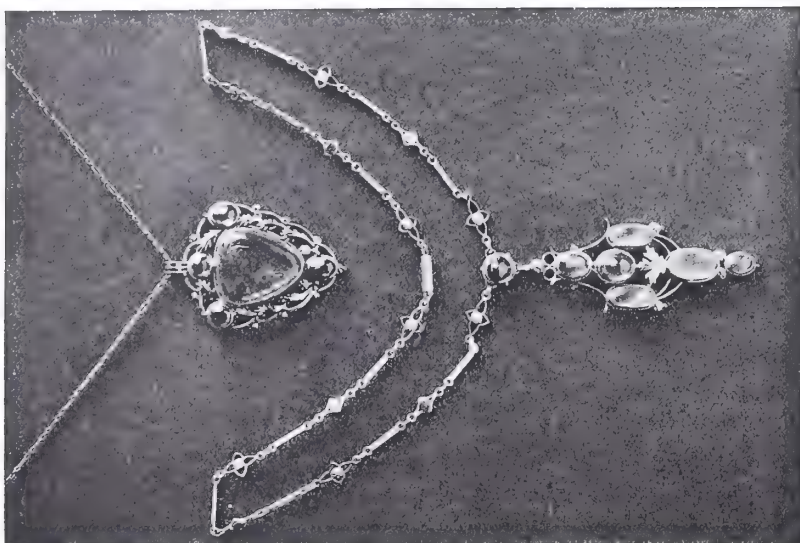
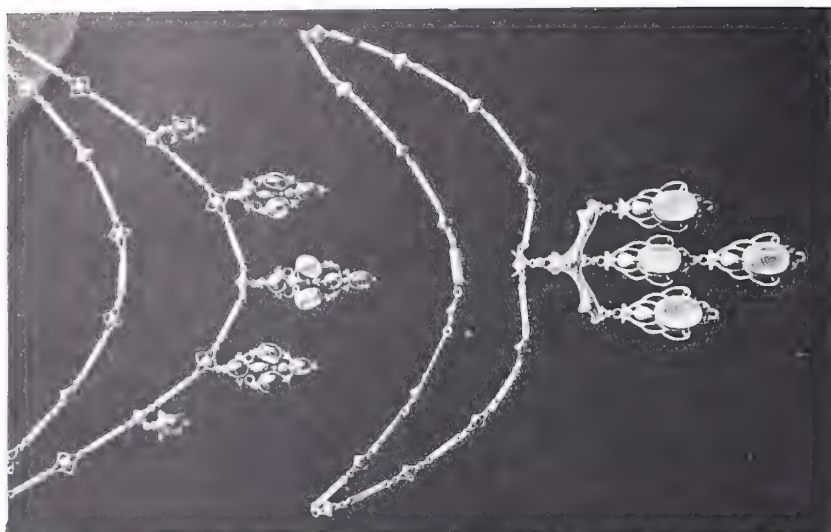
The older Schools of Craftsmanship, whose origins are lost in prehistoric mists, developed for age after age until they were suddenly cut off by the Industrial Revolution. It is no more than forty years since Morris and his fellows set out on their campaign—little enough time for the reviving of forgotten methods and lost ideals in all the crafts, but the new centuries move more swiftly than the old, and ground has been broken afresh in many fields during this modern Renaissance. The peculiar joy of craftsmanship lies in its opportunities for exploring new processes and perfecting old ones. Those who have read Cellini's delightful "Treatises on Goldsmithing" will remember the zest with which he describes, in the minutest detail, every trick he discovered in his many trades. This enthusiasm for process is the



CASKET IN SILVER AND ENAMEL (PRESENTED BY THE BOROUGH OF KEIGHLEY, YORKSHIRE). DESIGNED AND EXECUTED BY HAROLD STABLER



CLOISONNÉ ENAMEL PANELS FOR
A CASKET. BY HAROLD STABLER



JEWELLED NECKLACES AND PENDANTS. DESIGNED AND EXECUTED BY HAROLD STABLER

Harold Stabler's Metal-work and Enamels



NECKLACE IN SILVER AND GOLD SET WITH STONES
BY HAROLD STABLER

hall-mark of the true craftsman, and it is possessed to the full by Mr. Stabler. His activities in various metals cover a wide field, ranging from gold jewellery, finished with the utmost delicacy, to architectural bronze work.

But probably his finest and most characteristic work is that in cloisonné enamel. It is curious that this ancient form of decoration, capable of such varied uses, should have been so little employed by modern artists. Mr. Stabler, using the methods of ancient China and Byzantium, with the liveliest insight into their possibilities, has evolved a style which is not only original but extraordinarily modern in feeling. It would be difficult to speak too highly of his achievements in this medium. With its severe limitations it demands at once a nice sense of colour and the most consummate drawing; outline is all-important, and as this outline consists solely of the wire "cloisons" which enclose the various fields of colour, it must be simplified to the last degree. How suggestive

it can be made, in spite of this simplification, may be seen by comparing the various textures in the first of the four panels on p. 35, where the smooth round limbs of the children, the shaggy fur of the bear, and the delicacy of the flowers are all rendered in a most masterly way. The coloured plate shows well the rich and jewel-like effect of these panels, very reminiscent of Pompeian frescoes, with their backgrounds of black or red. Full as they are of charming fancy they are even more remarkable for the ingenuity and economy of means with which the artist has achieved his effects.

The use of cloisonné enamel for the enrichment of silversmiths' work is shown in the Keighley Casket and also in the fine centre-piece made for the 5th Battalion of the Welsh Regiment, which occupied a prominent position at the exhibition of British Art and Crafts held in Paris last summer. After the dreary, misbegotten caskets which are commonly made for purposes of presentation, the former is a sheer joy, and it says much for the enlightenment of Keighley that its



SILVER CREAM JUGS AND SUGAR-BASINS, DESIGNED AND EXECUTED
BY HAROLD STABLER

Harold Stabler's Metal-work and Enamels



PORTION OF ALTAR RAIL IN GILDING-METAL REPOUSSÉ

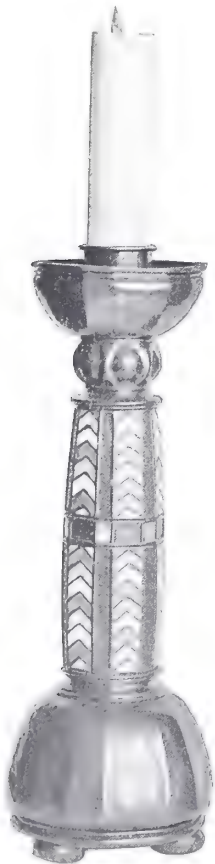
DESIGNED AND EXECUTED BY HAROLD STABLER

municipal authorities should have commissioned, for such a purpose, a genial, human piece of work, with which the recipient could be expected afterwards to live, not merely without discomfort but with very real pleasure. The centre-piece again shows the artis.'s fine decorative sense ; in looking at the illustration, it must be borne in mind that when in actual use, the upper and lower basins are filled with flowers or fruit, against which the regimental goats and the national dragons are silhouetted, and thus any apparent tendency to spikiness is excluded.

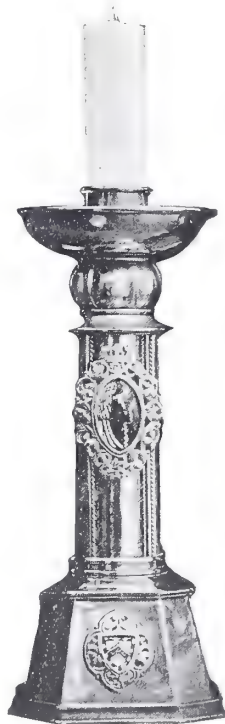
The cup and cover made for the Saddlers' Company is another fine example of ceremonial plate, of which the severe dignity is relieved by very beautiful enrichment.

A further important work, not shown here, is the silvered and enamelled mace, made for the Confraternity of the Blessed Sacrament for use at Westminster Cathedral.

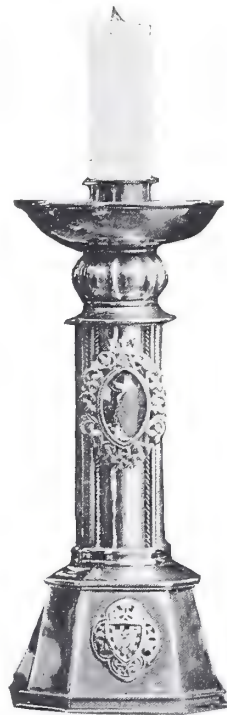
The table silver, in keeping with its domestic character, strikes a homelier note, but in its quiet gracefulness it is as satisfying as the more ambitious pieces.



BRONZE CANDLESTICK WITH CHAMPLEVÉ ENAMELLING. DESIGNED AND EXECUTED BY HAROLD STABLER



PAIR OF ALTAR CANDLESTICKS FOR CHAPEL OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE. DESIGNED AND EXECUTED IN SILVER AND ENAMEL BY HAROLD STABLER



BRONZE CANDLESTICK WITH CHAMPLEVÉ ENAMELLING. DESIGNED AND EXECUTED BY HAROLD STABLER

Harold Stabler's Metal-work and Enamels



ALTAR CROSS IN BRASS GILD-
ING METAL AND COPPER.
DESIGNED AND EXECUTED BY
HAROLD STABLER

gain in value from the delicate beauty of the work with which they are surrounded.

No account of Harold Stabler's work would be complete without some reference to that of Mrs. Stabler, whose frequent collaboration with her husband has had such happy results. Of her



SILVER CHALICE, SET WITH STONES.
DESIGNED AND EXECUTED BY HAROLD
STABLER

The jewellery is interesting as showing a just sense of the value of the setting as well as of the gems. To use a French term, for which there is no English equivalent, it is *bijouterie* as against the *joaillerie* of commerce, which latter has no object but to display the qualities of the actual stones, the sole duty of the setting being to hold them securely and to efface itself as much as possible. In this jewellery of Mr. Stabler's the gems themselves are of no great costliness, but so skilfully are they wrought into the general design that they



PAIR OF SILVER-GILT CRUETS AND TRAY. DESIGNED AND ENGRAVED FOR
WESTMINSTER CATHEDRAL BY HAROLD STABLER

Harold Stabler's Metal-work and Enamels



PRESENTATION CUP. DESIGNED AND EXECUTED FOR THE SADDLERS' COMPANY BY HAROLD STABLER

charming statuettes in pottery and other materials there is not space to give an adequate account in this article, but it is sufficient to say that the work of each of them owes not a little to the other. As an example of this it may be mentioned that the little pendants shown in the coloured plate were executed from Mrs. Stabler's designs.

It is interesting to note that Mr. Stabler served his apprenticeship as a cabinet-maker and wood-carver, spending seven years at this craft in Westmorland, where he was born. After taking up metal-work he was associated with Mr. Llewellyn Rathbone in Liverpool and came with him to London. He has been for some years Head of the Art Department at the Sir John Cass Institute and is also Instructor of metal-work, jewellery and enamelling at the Royal College of Art, in succession to Mr. Henry Wilson.

It would be difficult to find an artist whose work in its various aspects typifies more completely the

modern spirit at its best than that of Harold Stabler—eager and adventurous but not divorced from traditional methods: attractive and debonair, yet with a wholesome saltiness which saves it from cloying. The vigorous temperament of the man is shown by the vitality he imparts to all his work and by the ease and sureness with which he attacks problems of widely different kinds. The masters of the Renaissance were at once goldsmiths, sculptors and painters, equally efficient in either capacity, whereas the art-workers of our grandfathers' days, excepting that lone giant Alfred Stevens, appear to have degenerated into polite dilettanti when they ventured beyond the confines of one branch of their craft. Why this should have been so it is not easy to decide, but, whatever the reasons, we of the twentieth century, with men like Stabler working in our midst, may take heart of grace and congratulate ourselves that we live in more hopeful days.

H. T. S.



TABLE CENTRE PIECE IN SILVER AND ENAMEL. DESIGNED AND EXECUTED FOR THE OFFICERS' MESS OF THE WELSH REGIMENT BY HAROLD STABLER



CLOISONNE ENAMEL PANELS AND
PENDANTS BY HAROLD STABLER.

Belgian Artists in England

BELGIAN ARTISTS IN ENGLAND. BY DR. P. BUSCHMANN.
(*Second Article**)

BELGIAN artists have ever easily become acclimatised in foreign countries. Many of them felt oppressed within the narrow frontiers of their fatherland and took their chance in the wide world. At the end of the Middle Ages, many Flemish and Walloon masters settled in Paris, in Mehun-sur-Yèvre, in Dijon, as court painters, sculptors, and miniaturists to the kings of France, to the dukes of Berry and of Burgundy, and their marvellous works profoundly influenced the art of France and of Europe. Jan van Eyck travelled in Portugal, Roger van der Weyden and Just of Ghent in Italy, not as students, but as accomplished masters. From the sixteenth century onwards Italy became the land of promise for every Flemish artist; many of them settled permanently in Rome, where they

* The first article appeared in our issue of December.

formed a well-known and somewhat turbulent colony. Justus Suttermans became the court painter of the Medici at Florence, Rubens spent eight years beyond the Alps, Van Dyck felt at home in the Genoese palazzi as well as in Antwerp and at the English court; Peter de Kempeneer was Hispanicized in Seville as Pedro Campaña; Peter Brueghel sketched in Tyrol; Bartholomew Spranger when he died at Prague was the painter of the Emperor Rudolph II, and the reign of Louis XIV of France was illustrated by artists like Philippe de Champaigne, Gerard van Opstal, Adam van der Meulen, Gerard Edelinck and many others—all of Belgian origin.

These are but a few examples, but fully sufficient to show the wonderfully expansive power of Belgian art. With such precedents, the Belgian artists who have come to England may not find any difficulty about getting acclimatised, nor, in fact, have they. There is no doubt about this. During the first weeks they might have been subdued—



"LANDSCAPE IN WEST FLANDERS"

OIL PAINTING BY ROBERT BOUDRY

Belgian Artists in England

and somewhat bewildered—by the strong impressions of a quite new world. But they have soon discovered its peculiar beauties: the majesty of the craggy cliffs, the everlasting emerald of the meadows, the rhythm of undulating hills, the mighty trees spreading out their oddly knotted arms,—and, before all, the magic scenery in air and water. Certainly, the heavy, clouded skies of the Low Countries with their wonderful light effects have inspired many immortal masterpieces, but the English atmosphere has its own peculiar charm; it may be less overwhelming, but it is subtler, more diaphanous, more delicately iridescent with the orient of pearls and nacre. And the moving veils of haze and mist afford the most surprising and delightful effects to every sensible eye.

Times are not propitious to artistic creation—and it may be some time yet before these fresh impressions will be reflected by the Belgian artists in works of durable value. But we know that many of them, with a praiseworthy courage, have taken up pencil and brushes and are bravely endeavouring to forget their distress by working. They have already shown us their first attempts, and if the misfortunes which have befallen Belgium are not to be overlooked we are confident that its artists will at least have acquired something by their forced stay in England; it will have enlarged their views, en-

riched their minds, and awakened a wholesome enthusiasm for newly discovered beauty.

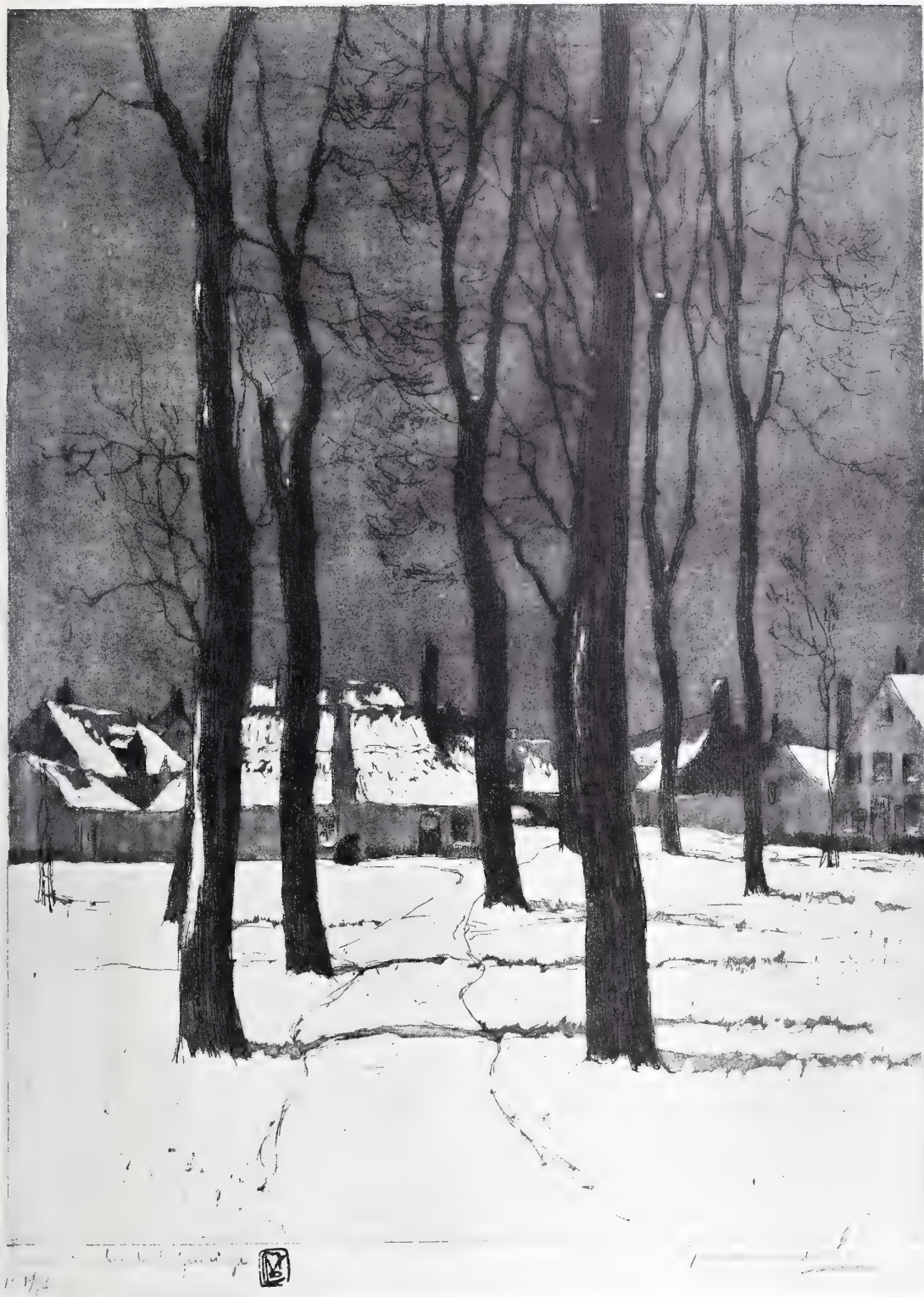
The English public, in its turn, has displayed a peculiar interest in Belgian art; besides the important exhibition now on at Burlington House—to which we hope to refer later—some smaller selections of Belgian works have been on view in London galleries.

Mr. Paul Lambotte, Director at the Ministry of Fine Arts in Belgium, succeeded in collecting a hundred works, all of which have been sold for the immediate relief of the artists who remained in Belgium, by a subscription generously patronised by the wealthy classes of London. Necessarily they were works of more or less minor importance: sketches, drawings, water-colours, etchings, but the exhibition, held in the Goupil Gallery, had a quite distinctive appearance and proved a gratifying success. Some of the best-known Belgian artists were represented. We note the following works, in the alphabetical order of their authors: one of the masterly etchings by Albert Baertsoen, happily brought over from Ghent; a pretty little drawing in chalk, *Night Impression at Rhubina*, executed by Emile Claus during his stay in the neighbourhood of Cardiff; some select prints by the Nestor of Belgian engravers, Auguste Danse, and by his daughters Louise and Marie Danse; a



“WINTER LANDSCAPE”

BY GUSTAVE VAN DE WOESTYNE



“THE BEGUINAGE, BRUGES: WINTER.”
FROM AN ETCHING IN COLOURS
BY MARTIN VAN DER LOO

Belgian Artists in England



"PORTRAIT D'ENFANT"
BY CAMILLE STURBELLE

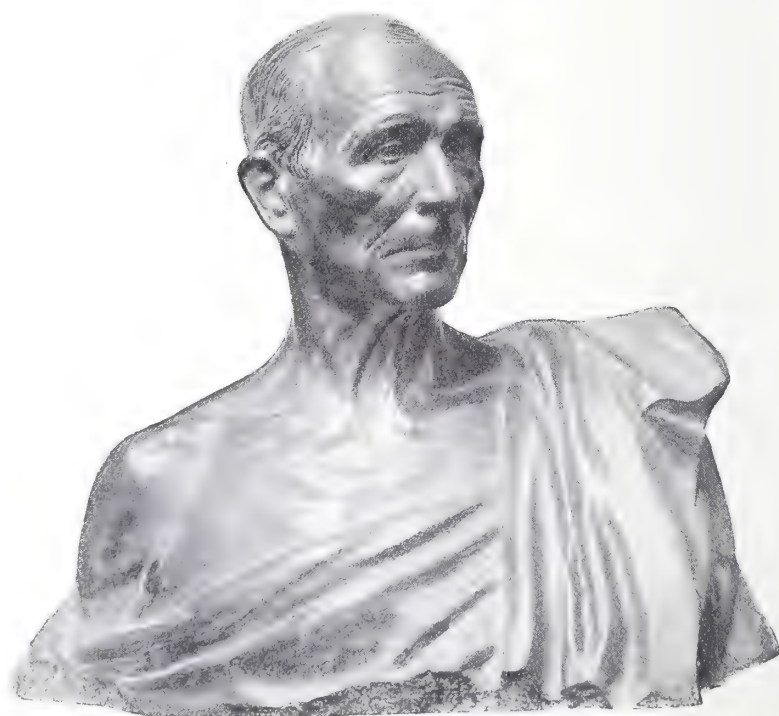
cloudy landscape by Léon Frédéric; some refined and delicately tinted drawings and engravings by Fernand Khnopff; an important water-colour, *Stranded Ships*, by Alex. Marcette; symbolical figures on a gold ground by Xavier Mellery. Charles Mertens, too, having made his first attempt at rendering the English landscape, showed us a pretty sketch in oil colours; the late Constantin Meunier was represented by an etching *Le Port*; the sculptor Victor Rousseau by a drawing; Jan Stobbaerts by an original lithograph, *Cour de Ferme*; Aléxander Struys, the great painter of the humble interiors of Malines, contributed an etching after his picture *Le mois de Marie*; Alfred Verhaeren a lithograph, *Jeune Pêcheur*. This review is by no means complete, but we will not tire the reader with a longer enumeration.

Another collection, privately brought over from Belgium, was exhibited at

the McLean Gallery, under the somewhat hyperbolic denomination of "Belgian Masterpieces." It contained, however, several meritorious works. The chief attraction consisted of a drawing *Belgium Unfettered*, specially executed for this exhibition by Jan Gouweloos, and framed with the Belgian colours. It showed the very serious qualities of this vigorous painter. We further mention sketches by Firmin Baes, Geo Bernier, Georges Lemmers, Jules Merckaert, Jos. Taclemans, Carl Werleman; etchings by Aug. Danse, M. L. Cluysenaer, Maurice Langaskens, J. B. and M. H. Meunier, Henri Thomas, and Louis Titz; and a number of drawings and water-colours by Jan Gouweloos, Maurice Hagemans, Theo Hannon, Amédée Lynen, and others.

Whilst these exhibitions were in progress, and some other Belgian works were being shown at other galleries, we have succeeded in collecting some further reproductions of pictures and sculptures by artists now in England, and are glad to place these before our readers as supplementing those previously published.

We first mention the vivid bust of *Taxander*, by Frans Huygelen, a symbol of the indomitable Flemish character and, what is better, a strong piece of sculpture, speaking the language that was understood in Memphis and in Athens, in Florence and in Rheims, the language of high art, that may



"TAXANDER"

BY FRANS HUYGELEN

Belgian Artists in England



PORTRAIT MEDAL

BY PAUL WISSAERT

vary its forms through different ages and countries, but still derives from the same sources of eternal beauty. *Le Calvaire* is the title chosen by Jozuë Dupon for a drove of old horses exhausted by a life



PLAQUETTE, "EDUCATION"

BY PAUL WISSAERT

of hard labour and doomed to immolation. Every step brings them nearer to death and ultimate relief from their sufferings. Their hopeless resignation has been strikingly rendered by the artist.

We have not yet referred to another sculptor: Camille Sturbelle, a pupil of Ch. van der Stappen. His important monumental and decorative works are erected on public places in Brussels and Liège. We reproduce a portrait of a child and a funerary stele by this artist.

Paul Wissaert is a medallist who shows a delicate touch in his modelling; the double portrait of his parents and the plaquette symbolising *Education*, which he has executed for the society "Les Amis de la Médaille," give a good idea of his skill and refined taste.

Gustave van de Woestyne, who is chiefly a portrait and figure painter, is represented here with a *Winter Landscape*, sharply contrasting with the generally naturalistic tendencies of Belgian art. It reveals another side of the Flemish soul, which is not less interesting: its spiritual and mystical aspirations. Whilst a sensual, fiery pantheism culminated in the art of Rubens and Jordaens, mediæval faith and piety were admirably expressed by the "primitive" masters, and these two apparently opposed feelings developed side by side throughout the whole evolution of art in Flanders. No direct correlation is to be found of course, between this landscape and any mediæval Madonna



FUNERARY STELE (D'EVERE CEMETERY)

BY CAMILLE STURBELLE



"LE CALVAIRE"

BY JOZUË DUPON

or Epiphany, but there is a similitude of mind which idealises nature and makes it express the artist's own sensations and dreams. As a contrast to this "interpretation" of nature, we reproduce a more realistic Flemish landscape by a young painter, Robert Boudry.

The etching by Marten van der Loo, *The Beguinage, Bruges: Winter*, reminds us again of the fate of the beautiful old Flemish towns, once so quiet and peaceful, now resounding with the alarums of war—if not razed to the ground. The artist's studio, situated near the Antwerp forts, has probably been blown up, and his plates destroyed. Marten van der Loo has specialised in the delicate and complicated technique of coloured etching, and has proved himself particularly happy in rendering the aspects of old towns.

After the first article on Belgian artists was completed, we heard of many other artists who have sought refuge here. It has not been possible, however, until now, to reproduce any of their works, nor, owing to their number, can detailed reference be made to them; but as a source for later reference, it may be of interest to record the following names now in our possession: Alfred Bastien, Maurice Blicq, E. Canneel, Paul Cauchie, Julien Célos, Oscar de Clerck, Berthe Delstanche, M. Dethy, N. van den Eeden, Halkett, Jean Herain, Jozef Janssens, Maurice de Korte, Aloïs de Laet, André Lynen, Jean Le Mayeur, de la Montagne, Jenny Montigny, Louis Moorkens, Gerard Portielje, A. Puttemans, Alice Ronner, Jean G. Rosier, Leon de Smet, Blanche Tricot, H. Verbrugge, Fr. Verheyden. Many of these painters, sculptors and craftsmen are worthy of a special article, but for the present we must take leave of our readers until a later occasion.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The public interested in art in England have never been afforded a more attractive spectacle than the generosity of the Royal Academy in throwing open wide its doors, in the name of the greatest of the war charities, to those outside groups of painters who in other buildings have never ceased to oppose its own traditions and challenge its pretensions. The Academy has even conceded to the representatives of the International Society on the committee unusual licence in the matter of hanging and the arrangement of the rooms. And perhaps Academicians have admitted, what all but the most conservative of them must have felt for a great while, that sympathetic hanging and absence of over-crowding is only doing common justice to the pictures exhibited. One other feature of the War Relief Exhibition at the Royal Academy is that a sale virtually amounts to a handsome gift made by the artist, who is content to receive one-third only of the less than normal prices at which the works are offered.

Many of the pictures now on view at Burlington House have formed important features of exhibitions formerly held elsewhere, and it must be admitted that the chief of the outside groups have not embraced, as they might have done, the unique opportunity to make good a claim that the Royal Academy walls, as representing English painting, suffer every year from the fact that they are not members of the Institution. On the other hand, it is very refreshing here to meet for once a beautiful Wilson Steer, and perhaps the finest

Studio-Talk

picture that Mr. Charles Ricketts has yet painted ; such art as this supports Mr. Sargent on the walls as he is seldom supported. The Red Cross and St. John Ambulance Societies are to benefit by the gate receipts and sales of the exhibition to the extent of one-third, and another third is to be given to the Artists' General Benevolent Institution. The Belgian section was not ready when we went to press, but from what we gather this collection of exhibits is one which will elicit the sympathetic interest of art-lovers in this country.

Gradually the Tate Gallery, under Mr. Aitken, has been transformed, and it is now one of the pleasantest places in London for the student of art to visit. An exhibition has been arranged in one of the rooms of cartoons, paintings and drawings by Alfred Stevens for the decoration of the dining-room at Dorchester House, lent by Sir George Holford and Mr. Alfred Drury, R.A. This, as the catalogue reminds us, is the last important

addition likely to be made to the harvest of Stevens's work. It was one of his chief projects in decorative painting, the other being the scheme for the Dome of St. Paul's ; both remained projects only, "nursed in scores of trial sketches and figure studies."

In the heart of clubland, a few doors away from Piccadilly Circus, there was opened recently one of the most interesting clubs in London, especially from the decorative point of view. The photograph reproduced here is of the "Buccaneer" Room, the most quaintly, as well as luxuriously, decorated room in the club, which has been named after Carlyle. Used as a smoking chamber, it has been remodelled on the lines of a baronial hall or the guest room of a famous seaport inn of the sixteenth century. The strength and power of the frequenters of such apartments are here suggested by the rough stone walls, the heavily timbered oak beams, and the massive oaken tables, with their quaint,



THE "BUCCANEER" ROOM, CARLYLE CLUB, PICCADILLY

Studio-Talk

hand-carved legs. Around the walls are hung accoutrements and other articles reminiscent of the battlefield and the chase, as well as a number of rare paintings; whilst from the oak ceiling-beams are suspended models of fighting and merchant ships. The Club also has a room specially dedicated to Carlyle and containing numerous relics of the

The pages of this magazine have at various times borne testimony to the versatile talent of Mr. Charles F. A. Voysey. So many and varied are the forms in which his decorative genius has expressed itself



BOOKPLATE

BY C. F. A. VOYSEY

great writer. Messrs. Waring and Gillow carried out the remodelling and decoration of the Club.

The Pastel Society is to be congratulated on its decision to hold an exhibition this year. As usual the works were shown at the Royal Institute. The exhibition could not be considered as fully representative or as varied as usual, but it took no inferior rank to preceding ones in the standard attained. It was the Society's sixteenth exhibition and as such it has been held in a most auspicious year; of all mediums of expression that of pastel perhaps retains the most associations of circumstances elegant and humdrum secured by unthreatened peace.



BOOKPLATE

BY C. F. A. VOYSEY

that a bare enumeration of them would fill a considerable space. It is not surprising, therefore, that he should have bestowed his attention upon a class of design which, if lying outside the broad ambit of his practice as an architect, is yet one calling for the play of the decorative faculty which he possesses in such a marked degree. In the half-dozen book-plates which we here reproduce from among a number he has designed from time to time this faculty is well manifested in combination with



BOOKPLATE

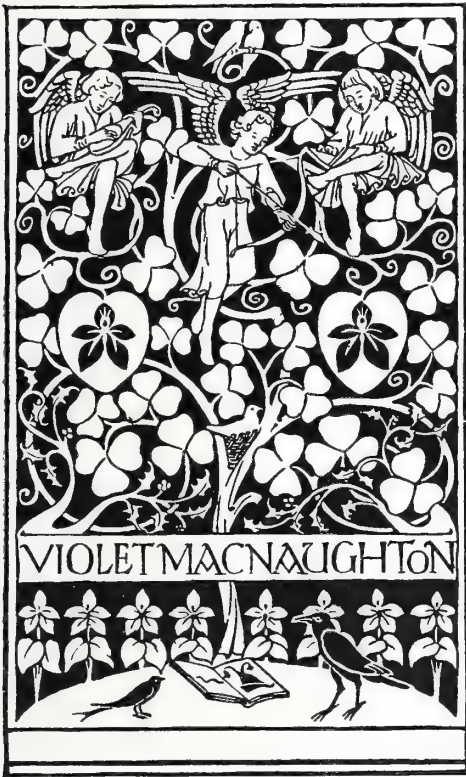
BY C. F. A. VOYSEY

Studio-Talk

a felicitous application of the symbols appropriate to the particular case. —

At the Leicester Galleries Mr. Will Dyson has been exhibiting a series of war satires, which are about to be published. In all of these he wishes to concentrate our mind on the brutality of German soldiering, always involving a figure based on the Kaiser. Goya in his "Desastres de la Guerra," the most terrible criticism of war that has been passed, never allows us to feel the absence of its awful glamour. But Mr. Dyson retains no suggestion of

In the same galleries Mr. William Strang, A.R.A., has been exhibiting a series of war pictures. Of these *The Cannonade* at once stands out as the most important. We may say that it stands alone in the



BOOKPLATE

BY C. F. A. VOYSEY

this in his art, and this makes his satire incomplete as a criticism of the German Emperor, who has always apparently been blinded by it to the sordid realities of modern war. The case of the War Lord has been regarded as one of mental aberration, and satire directed against him in this vein is perhaps more apposite and effective than that of Mr. Dyson, who depicts him with lustful, swollen, cheeks. Mr. Dyson draws boldly and fiercely, contempt and anger rather than mockery stimulating his pen. Pen and ink is his medium, and he has apparently made exhaustive experiments to use it on a large scale with an immense variety of line.



BOOKPLATE

BY C. F. A. VOYSEY

history of war pictures as an original and arresting thing. In the other canvases the same ends are pursued without quite so much success. *The Cannonade* shows the greatest care in pattern of colour as well as of form; and it is when Mr. Strang is working in the abstract mood which it expresses that he is at his best. In this state of mind he makes everything to depend on action, and the figures being turned away from the spectator,



BOOKPLATE

BY C. F. A. VOYSEY



"A CAST OF DICE." FROM AN ETCH-
ING BY ANNA AIRY, R.E., R.O.I.

Studio-Talk

facial expression is dispensed with as an element in the drama of the design. There is something so deliberate in this artist's methods that facial expression often seems to pass too quickly for his brush, and his importance as an artist is never more apparent than when he leaves the problem alone. Though Mr. Strang does not, in spite of his terrible theme, convince us of his interest in reality, he proves again in these pictures his genius for design and his possession of an exceptional faculty for making it embrace without incongruity the most violent aspects of modern life.

We are reproducing an etching by Miss Anna Airy, one of the most gifted English women artists, examples of whose work it has often been our pleasure to give in *THE STUDIO*. Etching represents only one side of Miss Airy's activities; no visitor to the Pastel Society's exhibition can have failed to remark her panels there, and her art in oils has frequently been represented in the most

important exhibitions. But it is perhaps on account of her exceptional draughtsmanship that she has made her position, and in her etchings and pastels her feeling for line has greater opportunity for expressive play. Miss Airy is holding an exhibition of her recent work at the Fine Art Society's Galleries in the near future, and the collection includes some delightful studies of plant and insect life, about which we hope to say more on another occasion.

Mr. John Wright whose works were recently to be seen at the Fine Art Society's, is an artist of mature talent, though as yet but little known in London. The exhibition, which represented his achievement up to the present time, included water-colours and etchings—all showing a high standard of achievement, a sincere love of nature and that appreciation of what to include and what to omit which bespeaks the artist. Many of these landscapes included architecture and were delight-



"THE CANAL AT SLUIS"

FROM AN ETCHING BY JOHN WRIGHT

Studio-Talk

fully varied in character, painted mainly in England and Italy, Venice especially being shown in yet another aspect free from convention. Mr. Wright is a colourist who paints with the full range of his palette, and employs pure touches of colour with much effect. This sense of colour makes itself felt in his etchings, which have firmness and flexibility of line, as well as that instinct for arrangement which is invaluable to the etcher. Both as painter and etcher we understand that Mr. Wright is largely self-taught.

Mr. William A. Wildman, whose effective lithographic study of *Fishmongers' Wharf* we here reproduce, is an *alumnus* of the Royal College of Art, where he gained a scholarship after studying at the Manchester School of Art. He has exhibited at the Royal Academy, the International, the Walker Art Gallery, Liverpool, as well as other places, and among his latest productions is a fresco for the

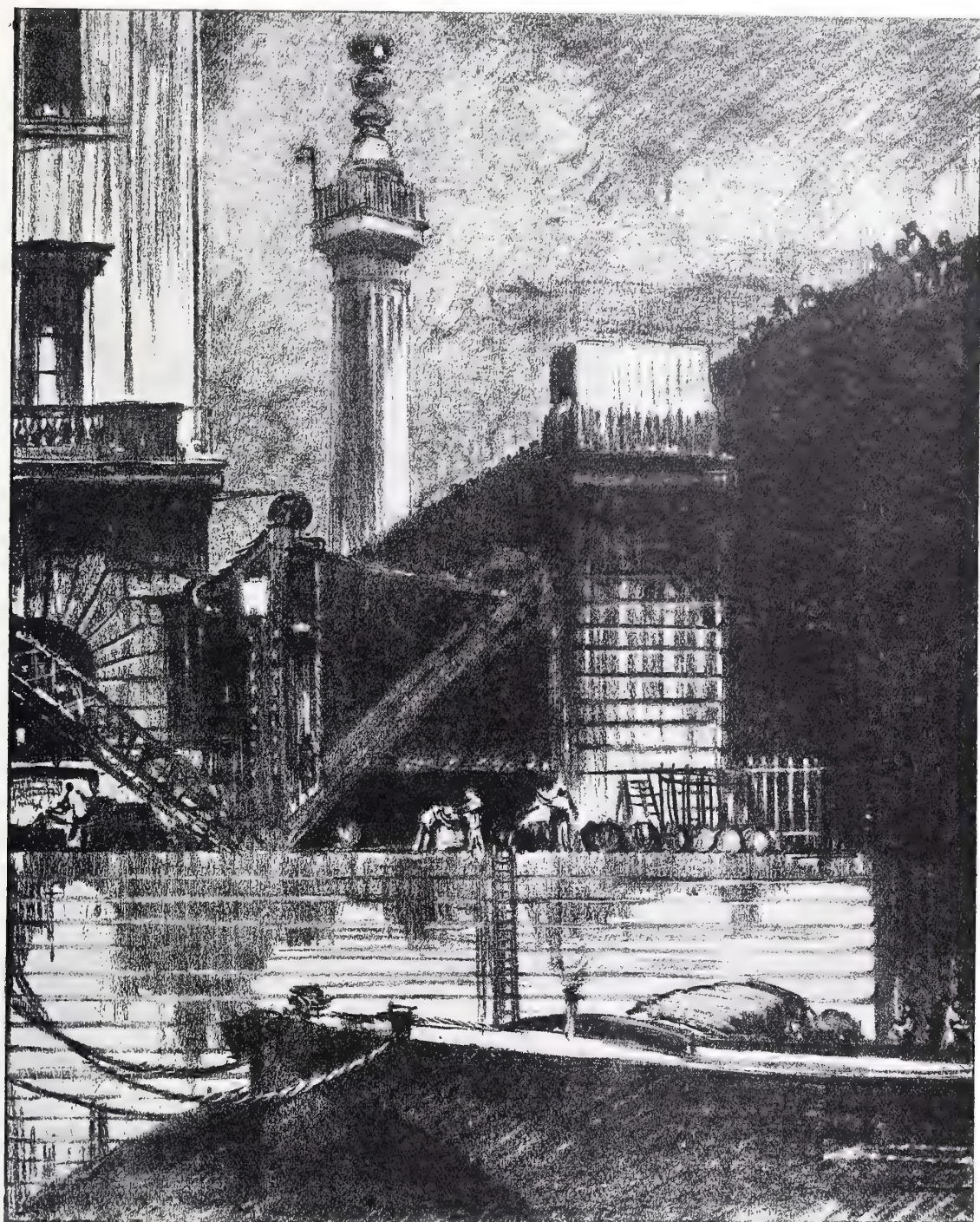
Chapel at Carisbrooke Castle in memory of the late Deputy Governor of the Isle of Wight.

It is interesting to follow the newspapers with knowledge of the personality of the generals at the head of the various divisions of the army. Many people will therefore be grateful to the Fine Art Society for endeavouring to bring together a collection of "Portraits of British Commanders taking part in the war on sea and land." Circumstances have rendered it difficult to make the exhibition as completely representative as it might be but some important canvases have been included, notably Mr. Sargent's *Sir Ian Hamilton*, commander of the fourth army, and a charcoal portrait of *Brig.-Gen. G. H. Fowke* of the General Headquarters Staff, from the same hand. There is also technically an unusually interesting portrait of *Lt.-Gen. Sir Herbert Miles*, Governor and Commander-in-chief



"THE LONE BARN"

FROM A DRY-POINT BY JOHN WRIGHT



"THE FISHMONGERS' WHARF, LONDON
BRIDGE." FROM AN ORIGINAL LITHO-
GRAPH BY WILLIAM A. WILDMAN



"WAWEL CASTLE, CRACOW."

FROM A CHARCOAL SKETCH BY DOUGLAS FOX-PITT

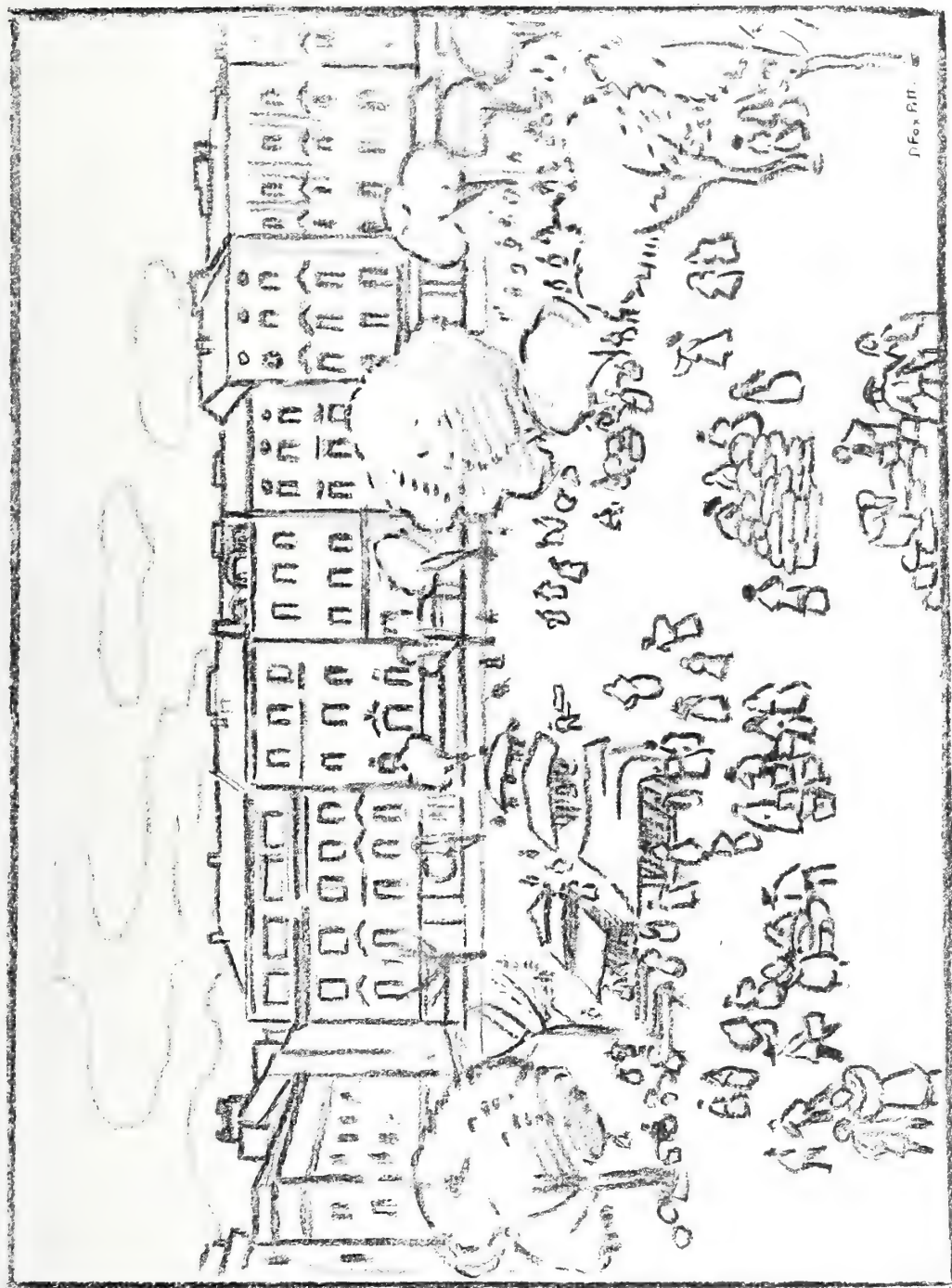
of Gibraltar, by Mr. Glyn Philpot, who is himself serving in the ranks of the new army.

The two charcoal sketches of Cracow by Mr. Douglas Fox-Pitt which we reproduce were, like many other similar sketches, made by the artist during a sojourn of several months in the old Capital of the Polish Kings; they were, in fact, the work of a few minutes only, but they are of interest as showing how much can be conveyed by a few deft strokes committed to paper with almost stenographic brevity by a hand accustomed to improvisation and guided by an eye which quickly takes in the essentials of a scene. While staying in Cracow Mr. Fox-Pitt was specially invited by the Society of Fine Art there to exhibit his water-colour drawings of Cracow at the annual exhibition of the Society.

The permanence of the pigments used by painters has received a good deal of attention during the past few years and it is indeed a matter of prime importance in view of the deterioration which many pictures painted within comparatively recent times have undergone. A generation ago, when the stability of water-colour pigments was investigated

by a committee nominated by the old Science and Art Department, forty-five of the principal water-colour artists sent in lists of the colours they employed and it was found that nearly all of them were using one or more colours that were fugitive. On that occasion the tests were made by Dr. Russell and Sir William Abney. The latter has in the meantime devoted much time and trouble to investigating the permanence of water-colour pigments and has devised a more expeditious method of testing a pigment for fading than that which he and his collaborator employed in their earlier researches.

The results of these later investigations made by Sir William Abney, with a summary of the earlier ones, were embodied in a lecture he recently delivered before the Royal Society of Arts. The cardinal facts brought out in the earlier tests were that "every coloured pigment exposed to light *in vacuo* declines to fade" and that "the presence of moisture is always required to effect a change in colour." Later experiments led him to think that the action of light on pigments in the presence of moisture might be a secondary action, and that the fading might be due to the formation of some



"THE RYNEK (MARKET-PLACE), CRACOW"
CHARCOAL SKETCH BY DOUGLAS FOX-PITT

Studio-Talk

oxidising agent produced by the light on moisture in the presence of oxygen. This suspicion was confirmed by the new tests to which he subjected some thirty pigments, corresponding practically to those tested by prolonged exposure to light on the previous occasion. In the new tests an electrically generated current of ozonised air was employed, first with and then without moisture, and on the whole the results harmonised with those reached before.

Sir William Abney mentioned that after retiring from the Civil Service some eleven years ago he himself took to painting in water-colours as an occupation, and he gave a list of the colours which now make up his box, selected on account of their permanent qualities. He has three reds—vermilion, light red and rose madder; the yellow group consists of aureolin, yellow ochre, raw sienna, cadmium yellow, madder yellow and lemon yellow; the greens of emerald, viridian, Hooker's (a new mixture), and sunny green; the blues, cobalt, French, Antwerp blue and Cyanin blue, and violet cobalt; the browns, an imitation vandyke brown and brown madder, Turner's brown, and burnt sienna; and finally a neutral tint of special formula, and ivory black.

EDINBURGH.—The annual exhibition of the Society of Eight, opened in the end of November, consisted for the greater part of loan work, and not to be outdone by other societies this group of artists decided to devote a portion of the proceeds to the Belgian Relief Fund. The invited work included two portraits by Raeburn, Whistler's *Little Lillie in Our Alley*, William McTaggart's *Kilkerran Bay* representing his middle period, and his *White*

Sand Bay, full of light and sparkling colour, the famous *Goatherd* landscape by Corot, a couple of works by Manet, Philip Connard's *The Dessert*, Brangwyn's *Fête Day*, Sir James Guthrie's portrait of Major Hotchkiss, D. Y. Cameron's dramatic rendering of *Inverlochy Castle*, an exquisite sunset by J. Lawton Wingate, two characteristic works by William Nicholson, and a couple of admirable interiors by the Danish painter, Hammershoi, whose work has not hitherto been seen in Scottish Exhibitions.

All the members of the society exhibited except Mr. Harrington Mann. Mr. James Paterson's principal pictures were a portrait of his daughter and a view of St. George's Church, Edinburgh, both of which have been seen before but have undergone some helpful revision. Mr. Lavery sent a portrait of a



"PORTRAIT OF A LADY"

(Society of Eight, Edinburgh)

BY F. C. B. CADELL



"THE MISSES WYSE"

BY JOHN MUNNOCH

(Society of Scottish Artists, Edinburgh)

lady in a sombre colour-scheme, Mr. David Alison showed in addition to a portrait of a brother artist an excellent study of a lady in purple dress. Mr. P. W. Adam had two lovely interiors, and Mr. James Cadenhead two poetically treated landscapes. One of the most notable figure studies in the collection was Mr. F. C. B. Cadell's *Portrait of a Lady*. Mr. Cadell is one of the most brilliant of the younger Scottish colourists much of whose inspiration has come from Parisian study, and in this example, while preserving all the dash and freedom that characterise his work, he has devoted more thought than usual to the modelling of the figure with a very satisfactory result.

of Mr. Gibb's work. Among the loan pictures were four works by the late Mr. J. W. Herald, a Forfar recluse whose untimely death ended a career which at one time had great possibilities to judge by his lovely, decoratively treated *Gipsy Encampment* and his humorous *The Minstrels*, the latter a clever combination of water-colour and pastel.

Nearly three hundred works in oil and water colour were hung in four galleries, and in the Sculpture Hall there were over ninety small sculptures and exhibits of applied art. Portraits were comparatively few. The chairman of the

The vast issues that are being decided on the plains of Eastern and Western Europe have found expression in poetry and music and doubtless in time the painter will fall into line with his brother artists as recorder and inspirer. Certainly several of the members of the Society of Scottish artists have given themselves to "the cause" and are now shouldering the rifle in place of wielding the brush, and a much larger number of the still younger men from whom the ranks will some day be filled are also comrades in arms. The exhibition held in the R.S.A. galleries in December and January had thus no military flavour except for two notable loan works from the collection of Mr. Archibald Ramsden, London—Mr. Robert Gibb's famous *Thin Red Line* and his equally celebrated *Balaclava*. Military science has evolved since these days when the panoply of the parade-ground was carried into the battlefield, but the soldierly qualities are the same, and this personal equation is probably the most distinctive feature



VASE PRESENTED BY THE ROYAL PORCELAIN WORKS, COPENHAGEN, TO QUEEN ALEXANDRA ON THE OCCASION OF HER SEVENTIETH BIRTHDAY. DECORATED BY Mlle. DAGMAR VON ROSEN, THE QUEEN'S SILHOUETTE BY Mlle. ELSE HASSELRÜS

Mackie Venetian canal scenes, one of which is reminiscent of Canaletto, Mr. R. Easton Steuart a scene on the Almond after the manner of La Touche and there was interesting landscape work by Mr. Duddingstone Herdman, Mr. Mason Hunter, Mr. Henderson Tarbet, Mr. J. W. Parsons, and Mr. James Douglas.

Among the water-colours the outstanding feature was Mr. Stanley Cursitor's *The Nave, St. Magnus Cathedral*, represented under renovation but preserving its dignity

Council, Mr. J. A. Ford, had an excellent portrait of Sheriff McLennan in full-bottomed wig, Mr. Martine Ronaldson a scholarly portrait of Mrs. K. S. Robertson and a no less artistic presentment of the late Dr. George A. Gibson, while Mr. David Alison has done nothing finer than his portrait of a boy in blue; Mr. John Munnoch's portrait of the Misses Wyse, here reproduced, is a remarkably successful work for a young artist, in its composition, differentiation of textures and beauty of colour. Both Mr. Alison and Mr. Munnoch appeared in the artists' Roll of Honour published in the December issue of this magazine.

Among the landscapists Mr. Robert Noble has struck a new note in a romantically treated *Valley on the Tyne*, serene in its seclusion from the outer world; Mr. R. B. Nisbet's *Surrey Landscape* is notable for the delicate beauty of its cloud forms and the rich quality of the foreground, and Mr. Peter Mackie is to be congratulated on the advance registered in his solemn *Hill of Oran*, which in small compass realises the majesty of the encircling mountains. Mr. James Riddell in *Tulliallan Woods* showed a grove of graceful birches complete in composition and truthful in colour, Mr. Charles

amid the distractions of builders' paraphernalia.

A. E.

COPENHAGEN—Amongst the innumerable beautiful gifts Queen Alexandra received on the occasion of her recent seventieth birthday was a very charming vase, presented to her Majesty by the Royal Porcelain Works, Copenhagen. It is in what is generally called the Juliane Marie style (the Danish queen who took such a lively interest in the welfare of the works in the latter part of the eighteenth century) and it is possessed of all the harmonious beauty peculiar to that period. The decoration is the work of Mlle. Dagmar von Rosen, who has made a special study of the decorative style of that time and entirely entered into its spirit, whilst the silhouette portrait of the queen has been done by Mlle. Else Hasselrüs.

G. B.

MOSCOW.—It almost goes without saying that with all the energies of the nation concentrated on the prosecution of the tremendous war that is now being waged with the Central European Empires



A RUSSIAN WAR FUND POSTER.
BY SERGI VINOGRADOFF.



DRAWING FOR A WAR FUND
POSTER. BY L. PASTERNAK



"COMMERCE AND SEA POWER"

(See *New York Studio-Talk*, opposite page)

BY HENRY REUTERDAHL

and their Asiatic ally, art events have receded into the background, and as a matter of fact large numbers of artists have ranged themselves under the banner of the Czar, ready and willing, whatever their rank, to do their share in the strife. What few outward signs of activity among artists are to be seen are chiefly confined to the coloured prints which are turned out wholesale for the delectation of the multitude, such as portraits of prominent personages and battle scenes which, though in some cases founded on actual incidents, are, of course, imaginary in their composition. Not many of these prints possess any real artistic merits, but while deficient in draughtsmanship some of them show that sense of colour which is a national characteristic and which ensures for these lithographic productions a cordial reception among the people at large, especially where there is a touch of humour in them. The prints are generally accompanied by letterpress explanatory

of the incident predicted. Thus one popular print of this kind shows a German cavalry officer pinned to the ground by a burly Ruthenian peasant, from whom he has endeavoured to elicit information as to the whereabouts of the Russian forces, and the text below tells how the peasant managed to hoodwink his inquisitor—for if the peasant of the Ukraine is proverbially reputed to be "duller than the raven," he is also held to be "craftier than the devil." Another print which has taken the popular fancy records the capture by Russian peasant women of two aviators who had come down with their machine on Russian territory, and while one of them is being vigorously "spanked" the other, bound with cords, is guarded by two of the women armed with pitchforks. But in addition to these popular productions the Russian public has also had evidences of the activity of artists of a higher calibre in numerous posters inviting subscriptions to the various relief funds

Studio-Talk

which have been organised. Reproductions of two of these are here given. The drawing by Pasternak of a wounded soldier shows his accustomed facility of draughtsmanship, while the other, by Sergi Vinógradoff, possesses a more definitely Russian character, the scene being typical of what has been taking place in many a village of the Empire. Another which should be mentioned has been composed by Konstantin Korovin, and has a distinctly Old Russian flavour, the subject being a presentment of the national hero and Saint Dmitri Donskoi, who, in the ornamental lettering appropriate to his day, appeals to benevolent Russians now living to make a sacrifice for those who have sacrificed themselves in this great conflict.

NEW YORK.—Mr. Henry Reuterdaahl's painting, *Commerce and Sea Power*, reproduced on page 64, is a panel executed as a decoration for the schooner-yacht of Mr. Harold Vanderbilt, and the presence of the "sky-scrapers" leaves one in no doubt as to the location of the scene which is here so effectively handled. Themes such as this are Mr. Reuterdaahl's speciality, and there are few important exhibitions in America which are without some evidence of his predilection for shipping subjects. This is, perhaps, accounted for to some extent by his Scandinavian origin, for he is a native of Malmo, the busy Swedish port on the Baltic. He is a member of the Water-Colour Society here and Vice-President of the Society of Illustrators, to whose exhibitions he is a regular contributor.

In connection with the winter exhibition of the National Academy the Carnegie medal has been awarded to Mr. Hayley Lever for his painting,

Winter, St. Ives, which is generally regarded as a capital performance. Mr. Lever is an Australian and on migrating to England worked for some years at St. Ives in Cornwall. R. N.

PHILADELPHIA.—Well executed portraits of Judges Edward D. White and the late Horace T. Luxton, of the Supreme Court of the United States, of Edward M. Paxson and William W. Wiltbank, of the Pennsylvania Courts, were the principal canvases of interest in an exhibition of thirty-seven works in oil by Mr. Albert Rosenthal, held a few weeks ago in a new and beautifully appointed studio and residential chambers in the fashionable Rettenhouse Square locality. Other men well known in professional circles, such as Mr. Edward Biddle, art connoisseur and litterateur, Mr. Faris



"STUDY IN PINK: MERCEDES WALTON"

BY ALBERT ROSENTHAL



"THE LATE EDWARD M. PAXSON,
CHIEF JUSTICE OF PENNSYLVANIA."
BY ALBERT ROSENTHAL

Studio-Talk

C. Pitt, Curator of the Walter's Art Gallery in Baltimore, M. Gustave Huberdeau, operatic artist, and Mr. Joseph M. Fox, theatrical manager, also have been subjects of the facile brush of Mr. Rosenthal, most successful in the differentiation of these various personalities. The collection also comprised a number of engaging presentments of charming young American womanhood, among which should be noted a portrait of *Mercedes Walton*, a highly keyed and freely painted study in pink and white.

E. C.

WASHINGTON.—At the Fifth Exhibition of Oil Paintings by Contemporary American Artists, on view at the Corcoran Gallery of Art at Washington, D.C., from December 15, 1914, to January 24, 1915, the first W. A. Clark Prize of two thousand dollars and the Corcoran Gold Medal was awarded to Mr. J. Alden Weir for his *Portrait of Miss de L.*, the second prize of one thousand five hundred dollars with the Corcoran Silver Medal to Mr. Charles H. Woodbury for his marine entitled *The Rainbow*,

the third, of one thousand dollars and the Bronze Medal to Mr. Gifford Beal for his picture of the congested foreign quarter of New York, *The End of the Street*; the fourth, of five hundred dollars with Honourable Mention, to Mr. Richard Blossom Farley for a beautiful atmospheric study of the New Jersey sea-shore, catalogued as *Fog*.

Three hundred and thirty works were shown in the eight spacious galleries and adjacent corridors that, with a handsome central Atrium of Grecian design, go far towards the composition of a most suitable building for such purposes. A number of the works here exposed have already been selected for the Panama-Pacific Exposition. Mr. E. W. Redfield's *Sleighbing*, Mr. Birge Harrison's *Rose and Silver*, *Moonrise*, Mr. Bruce Crane's *November Hillside*, Mr. Farley's prize picture *Fog*, Mr. J. Campbell Phillips's *The First Born*, and Miss Helen M. Turner's *Girl with a Lantern* have been purchased for the permanent Corcoran Collection. Mr. Lawton Parker's *Portrait of Mrs. Ray Atherton* has been acquired by the Art Institute of Chicago through purchase by the



"THE END OF THE STREET"

(Corcoran Gallery, Washington)

BY GIFFORD BEAL

Studio-Talk

Friends of American Art. Ninety-one pictures at prices aggregating 178,210 dollars were sold in the four preceding exhibitions, thirty-five of these for the permanent collection in this gallery.

The painting of animals seems to be a lost art in America at present, judging from its absence in leading shows, but portraits and landscapes abounded. Mr. Sargent's portrait of Miss Ada Rehan, painted some time ago and now lent by Mrs. G. M. Within, was far the most distinguished canvas shown; *Mrs. Paul Reinhardt* by Mr. Wilhelm Funk, *Dr. William Oxley Thompson* by Mr. George Bellows, *Miss C.* by Mr. William M. Chase, *Self Portrait* by Mr. F. K. Thompson, *H. O. Tanner* by Mr. Thomas Eakins, *Captain Dan Stevens*, *Lighthouse Keeper*, by Mr. Randall Davey, *Portrait of a Lady* by Mr. George de Forest Brush (lent by Dr. Walter B. James), and the *Portrait of the late W. M. R. French, Director*

of the Art Institute of Chicago, by Mr. Louis Betts, were characteristic works of these well-known men. Mr. Gari Melchers contributed his figure-subject, *Maternity*, already noted in this magazine in the review of the last annual show of the Pennsylvania Academy, as was also Mr. Robert Henri's *Himself and Herself* at that time. *Odalesque*, a nude by the last-named painter, brushed with a free touch admirable to behold, yet lacked certain qualities of modelling and nuances of fresh tints that otherwise would have made it a masterpiece. Mr. Edmund C. Tarbell was represented by a carefully executed interior entitled *My Family*, interesting in sentiment as well as technique. Delightfully poetic in conception, Mr. Elliot Dangerfield's *Genius of the Canyon*, lent by Mrs. Chauncey J. Blair, embodied much of the highly coloured imagery of the Orient. *Sleep*, by Mr. F. C. Frieseke, bore evidence of the work of a skilled craftsman applied to the drawing and



"OCTOBER MORNING"

(Corcoran Gallery, Washington)

BY BEN FOSTER



*From a Thistle Print
Copyright Detroit Publishing Company*

(Corcoran Gallery, Washington)

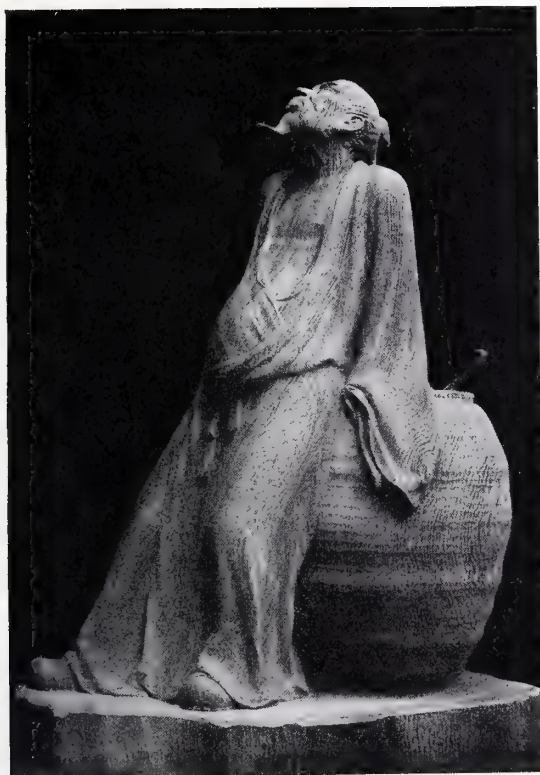
"MATERNITY." BY
GARI MELCHERS



“MORNING LIGHT”
BY CHILDE HASSAM

(Corcoran Gallery, Washington)

Studio-Talk



"BY THE WINE JAR" (WOOD) BY SEKINO SEIUN
(Taisho Exhibition, Tokyo)

colouring of the nude. Mr. John W. Alexander sent a beautifully composed figure of a girl entitled *June*, refined in treatment and effectively illuminated. *Morning Light* by Mr. Childe Hassam very creditably exemplified his work as a colourist. Mr. Abbott H. Thayer was represented by a highly decorative *Winged Figure*, lent by Smith College, of Massachusetts.

Mr. L. G. Seyffert's group of *Spanish Peasants*, one of the largest canvases shown, was a capital work in the way of character painting, and should be acquired for some important permanent collection. One of the most noteworthy figure-subjects was Miss Gertrude Lambert's *Black and Green*. An excellent piece of work by one of the younger men but badly hung in a dark corner was Mr. Joseph Sachs's *In Street Costume*. Miss Mary Cassatt showed two canvases, *Woman Reading in a Garden* and *Woman with a Fan*, the latter painted in 1880, and very different from her present method but none the less convincing. Mr. William Cotton's portrait of *Miss Dvorak* should be noted as a good example of a full-length figure. Mr. Charles W. Hawthorne's picture of *Provincetown Fishermen* was one of the most interesting com-

positions, and Mr. Robert Vonnoh's *Memories* displayed most ably the skill of the painter.

Many good examples of American landscape painting were on view, such as Mr. Ben Foster's *October Morning*, *The Quarry* by Mr. Daniel Garber, *Early Spring*, *Central Park* by Mr. Willard Metcalf, *The Old Fountain* by Mr. Walter Farndon, *The Tide Pool* by Mr. Wm. Ritschel, *New York* by Mr. Jonas Lie, a night effect, Mr. Dewitt Parshall's *Hermit Canyon*, and Mr. Ernest Lawson's *Hills at Innwood*. E. C.

TOKYO.—The Taisho Exhibition was proud of its Fine Art Palace, which contained the work of the contemporary artists of Japan. The exhibits there were considered worthy of commemorating the



"NANYENDO" (WOOD). BY TAKAMURA KŌUN
(Taisho Exhibition, Tokyo)



"MEDITATION." BY
KOMURO SUIUN



AUTUMNAL LANDSCAPE
BY YAMAOKA BEIKWA

(*Taisho Exhibition*)

Reviews and Notices

new era of Taisho, which began with the august reign of the present Emperor. The sculpture section attracted the greatest attention. This section, as well as the paintings, porcelain, cloisonné enamels, lacquer, metal-work, &c., reflected the spirit of the transitional period, through which the nation is now passing. Among notable pieces of sculpture were the following: *Tachibana Fujin*, in wood, by Naito Shin; *A Girl Acrobat*, a sketch in clay, by Tobari Kogan; *Nanyendo and Kwannon*, in wood, by Takamura Koun; *Rejected Woman and Prayer*, in marble, by Kitamura Shikai; *Execution*, in clay, by Shinkai Taketaro; *Light*, in bronze, by Tsuji Koyu; *Count Okuma*, a bronze relief, by Hata Shokichi; *Good Tidings*, in ivory, by Yoshida Homei; *Imperial Messenger at the Kamo Festival*, in wood, by Sato Mitsukuni; *Goats*, in clay, by Ikeda Yuhachi and Tajima Ikka; *Jittoku*, in wood, by Yamazaki Choun; *Sowing the Seed*, in wood, by Yonehara Unkai; and *By the Wine Jar*, in wood, by Sekino Seiun. A few paintings will also be remembered: *Meditation*, by Komuro Suin; *Deep Snow*, by Uyemura Shoen; decorative screens by Terazaki Kogyo, Kawai Gyokudo, Kimura Buzan, and others; *Storm and Summer by the Seashore*, by Hirai Baisen; *Kasuga Shrine*, by Ogata Gekko; *Nurse*, by Kikuchi Keigetsu; *Spring Verdure*, by Yokoyama Taikan; *Snowstorm*, by Nishii Keigaku; *Ducks*, by Hirafuku Hyakuho; and *Sekiheki*, by Takashima Hokkai. The exhibition contained an *Autumnal Landscape* by Yamaoka Beikwa, who died recently at the age of forty-seven. He was a member of the judging committee of the annual Mombusho Art Exhibition, and was regarded as one of the great masters of the *nanga* style, having stood side by side with Komuro Suin, Matsubayashi Keigetsu, and Kosaka Shiden of Tokyo.

HARADA JIRO.

ART SCHOOL NOTES.

LONDON.—Mr. H. H. La Thangue, R.A., delivered two lectures to students of the Royal Academy in January, taking for his subjects "The Mental Outlook in Painting" and "Colour in Painting." The distinguished painter defined a good mental outlook as "the faculty of seeing the most engaging characteristics of any subject," which he pointed out is one of the rarest qualities. "If," he said, "one cannot capture in the meshes of the mind the fine significant things, and let the petty nothings pass and disappear, one lacks the first and one of the most valuable gifts of the artist." He referred to the

over-elaboration of accessories in many historical paintings as a case of defective mental outlook, and he advised his hearers to resist the temptation to add to any landscape they might be doing, a winding path, a mill, or classic temple, the desire to make such additions being a symptom of an ill-regulated mind. The definition of good colour which he offered in his second lecture was, "Colour possessing fitness with truth," and as an apt illustration he cited the beautiful west window of Rheims Cathedral now destroyed. Recalling the exhibition of Rembrandt's landscapes in 1899 he pointed out that they had practically the same aspect and colour as the great master's interiors, and in regard to Velasquez's *Surrender of Breda* he observed that not only was there no attempt to realise out-of-door lighting and colour to make the picture striking and convincing, but one noticed in the picture two studio lights. He cited De Hooghe and Vermeer as perhaps the first of those who felt the necessity of painting the colour and effects which are proper to out-of-door subjects as beautifully and with the same care as those of an interior. He proceeded to criticise the *premier coup* method of painting as inadequate to render the transparency or translucency discernible in nature, and urged that until the student realises the necessity of the old treatment of colour by preparations, "scumbings," and "glazings," he will never properly utilize the resources of his material. The two lectures, which are worthy of wide distribution, are being published together in pamphlet form by Messrs. Winsor and Newton at the price of 6d. and all the profits are to go to the Artists' General Benevolent Institution.

REVIEWS AND NOTICES.

Our Philadelphia. Described by ELIZABETH ROBINS PENNELL; illustrated with one hundred and five lithographs by JOSEPH PENNELL. (Philadelphia and London: J. B. Lippincott Company.) 30s. net.—Whenever we see the names of Mr. and Mrs. Joseph Pennell jointly upon a title-page we may be sure of a happy comradeship of literary and graphic art. Personality and temperament are expressive in all their work. But though they have given us many a delightfully vivid record of European travel, it is doubtful whether any book of theirs, with the single exception of their memorable life of Whistler—one of the most live and intimate biographies of an artist that we possess—has quite the charm of this, their book about the city of their birth and upbringing. The very title

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—"Our Philadelphia"—is peculiarly felicitous in its suggestion of that affectionate intimacy which implies true possession. Perhaps the most engaging chapter in the book is that of the "Romance of Work," in which Mrs. Pennell relates with charming frankness how she came to know at the same time Philadelphia and "J," as she always calls her husband. Trying her newly fledged wings as a journalist, she accepted a commission from a magazine editor to "write up" a series of etchings of Philadelphia. These were done by a fellow townsman as yet unknown to her, and the editor suggested that she should consult personally with the artist regarding her letterpress. How the enthusiastic young journalist and the industrious and no less enthusiastic young artist walked together about the highways and byways of Philadelphia, how he taught her to see and appreciate the serene charm and beauty and old-world picturesqueness of the city that his artistic intuition and Quaker traditions had taught him to love, and how this pedestrian companionship in quest of the picturesque impressions developed into a life-habit, is a romance of work that Mrs. Pennell tells with engaging and vivacious pen, and Mr. Pennell illustrates with that facile expression of pictorial vision which has given him so distinguished a place among the graphic masters of to-day. And as we turn over his appealing lithographs and her interesting pages, alive with the alertness of her observation and the zest of her memories, we realise that they are jointly interpreting for us the very spirit of the place. For, while he shows us, through his artistic visions, the outward and visible form of the Philadelphia of his early remembrance as well as his latest impressions, she gives us a vivid insight into the very life and character of the city through the changes of the years since first she began to know it, with all its traditions, prejudices, idiosyncrasies and ideals. The earlier chapters are especially delightful, for they show us with the girl's gradually expanding outlook the beautiful city that William Penn planned with so sound and logical a sense of practical needs as well as of the ordered beauty and dignity of life. We feel as the writer and the artist felt in their impressionable youth and still feel after their many wander-years, the gentle charm of the old streets with their red-brick houses and quiet gardens, all of a simple and gracious dignity, as they were before the modern hustling spirit began to make a new Philadelphia, and the sky-scrapers rose in its midst. Mrs. Pennell brings back, with many a vivid personal touch and curious memory, the

human atmosphere that gives these old Philadelphia streets and houses a character of their own. Equally interesting are her records and impressions of her native city in its relations to literature and art. To have been a favoured niece of the author of "Hans Breitmann," and to have been privileged to meet and talk with Walt Whitman at street corners and on horse-cars, were surely sufficient justification for reminiscences, for their interest is not bounded by the Philadelphia of which she writes so attractively.

The Glory of Belgium. Illustrations in colour by W. L. BRUCKMAN. (London: Hodder and Stoughton.) 20s. net.—With such a title and at such a time as this, this volume needs no further recommendation; but were any necessary the name of the artist whose drawings of Belgium are thus opportunely brought together would be a guarantee of its interest and charm for all who have followed Mr. Bruckman's work at the various exhibitions. The twenty reproductions in colour are after drawings by the artist executed for the most part upon brown paper with a sympathy of line, and embellished with body-colour in an attractive manner entirely characteristic of his work. The medium is used always with a restraint and skill which preserve the freshness and spontaneity of the sketches, while they yet lose nothing of their value as topographical records. And since the subjects comprise such places as Brussels, Louvain, Bruges, Antwerp, Lierre, Malines, Oudenarde, Ypres and others, they possess to-day an additional and a melancholy significance. Mr. Roger Ingpen in the letterpress gives an account of the history and of the artistic treasures and mediæval relics which constitute the glory of Belgium.

Southern India. Painted by LADY LAWLEY. Described by Mrs. F. E. PENNY. (London: A. and C. Black.) 20s. net.—The authors have here a most fascinating subject and one to which they have done full justice. By virtue of her residence in Madras during the period of her husband's Governorship from 1906-1911, Lady Lawley has enjoyed exceptional opportunities for collecting material for this book, and has been able to make drawings of subjects which other artists would have probably found it difficult, if not impossible, to secure. Apart from the artistic qualities of these admirable water-colours, they have a particular interest documentarily, and the pictures of single figures especially may be commended for their technical and illustrative merits. The letterpress, by a writer whose novels of South Indian life are well known, is full of interest, for Mrs.

Reviews and Notices

Penny's painting of the native life and customs is as graphic and vivid in words as is Lady Lawley's in pictures; and the book should be read by all who are desirous of acquainting themselves with this important part of a great country which has displayed towards the Empire in these stirring times a fealty and love upon which Great Britain must dwell with pride and gratitude.

Etching: A Practical Treatise. By EARL H. READ. (New York and London: G. P. Putnam's Sons.) 10s. 6d. net.—Mr. Read's treatise answers in all respects to its title, and meets a need which has long been felt for a text-book suited to the requirements of the student who has little or no practical acquaintance with the implements, materials, and methods employed in etching. There are in existence, it is true, some excellent handbooks on this subject, but they are either out of print and very difficult to obtain or their scope goes a good deal beyond the needs of those for whom this treatise is intended. The author confines himself here to the subject of etching in the strict sense of the word, and to dry-point and soft-ground etching, and does not include mezzotint and aquatint or the photo-mechanical processes within the scope of his book. He sets forth and illustrates by means of clearly drawn diagrams where necessary the numerous items of equipment employed by the etcher, and then proceeds to describe step by step the various operations usually or occasionally performed in the production of a finished plate, such as the preparation of the metal-plate itself, laying the ground, smoking, the execution of the drawing, reversing and transferring, biting and re-biting, proving, and so forth. He then explains the methods used for making additions and corrections, and finally, after giving an account of dry-point and soft-ground etching, he deals with the all-important problem of printing which, as he truly remarks, is an art in itself.

Pottery: for Artists, Craftsmen and Teachers. By GEORGE J. COX, A.R.C.A. (New York and London: Macmillan and Co.) 5s. 6d. net.—Books galore have been published, and very many have we reviewed in these pages, which deal interestingly and exhaustively with the productions of the potter from the standpoint of their appeal to the collector and *amateur* of ceramics. This excellent work by an author who, if we mistake not, had until quite recently a pottery at Mortlake at which he produced some very beautiful ware, is a model text-book to this fascinating and useful handicraft; and it must be commended whole-heartedly for the true spirit of artistic-craftsmanship in which it is

written, for the interesting and thorough manner in which the subject is handled as well as for the admirable arrangement of material in the book, which is further well supplied with appendices giving all details as to equipment necessary and a glossary of terms, materials, &c. Whether tracing rapidly the history of this ancient and noble craft, or discussing various processes and methods of practice, Mr. Cox writes with the assurance and enthusiasm of the earnest craftsman, and he embellishes his interesting and convincing letterpress with useful explanatory illustrations and diagrams which have a value and a decorative beauty peculiarly their own, and very rarely found in drawings in a technical handbook.

We have received from Mr. Anthony R. Barker a set of six original lithographs of Belgium which we commend to the notice of connoisseurs and collectors, not solely because the entire net proceeds of sale will be handed to the Duchess of Vendôme's Belgian Relief Fund, but because their artistic merits deserve recognition. The subjects included in this "First Belgian Portfolio" are of particular interest at this moment, and comprise a view of *Antwerp* with its cathedral from across the Scheldt; an exceedingly picturesque view of *Dinant* seen through the trees from the opposite bank of the Meuse; an equally attractive view of the *Château de Valzin* in the Ardennes, and another of *Namur* at the confluence of the rivers Meuse and Sambre; a typical Flemish landscape; and, finally, a full view of *Malines Cathedral*. All these subjects have been drawn direct on the stone by the artist, who has felicitously used a delicate *sanguine* tint in conjunction with black on a buff ground. The edition is strictly limited to one hundred copies at five guineas each, and one proof in each set is signed by the artist. The portfolio measures 18 by 15 inches and is published by the artist at 491 Oxford Street, London.

Collectors of the "Poster" stamps which have been coming into use of late, should not omit to secure two sets which have been specially designed by Mr. Frank Brangwyn, A.R.A. and Mr. Edmund Dulac respectively, for the Red Cross Fund organised by the "Daily Mail" and "Evening News." Those of Mr. Brangwyn are an eloquent testimony to the services rendered by the institution for whose benefit they are published, while those of Mr. Dulac consist of classical figures symbolising "Faith," "Hope," "Courage," "Assistance," Each set of six stamps is published at 6d.

The Lay Figure

THE LAY FIGURE: ON THE TREATMENT OF MEMORIAL SCULPTURE.

"I HAVE an idea that there is a very great opportunity coming directly for sculptors," said the Art Critic. "I am wondering, though, whether they realise how great it will be and whether they will be equal to it, when it does come."

"You mean, as a result of the war, I suppose?" returned the Man with the Red Tie. "You expect an unusual demand for statues, memorials, and so on, when things begin to settle down again?"

"Yes, there will be great deeds to be commemorated, great men to be honoured, great national events to be recorded as reminders to future generations," agreed the Critic; "and most of this work will, I expect, fall to the sculptors. How will they deal with it?"

"In the same way that they have dealt with the same sort of work before, of course," broke in the Plain Man. "We shall have rather more statues about our streets—that is all that is likely to happen."

"Is that all?" asked the Critic. "I am hoping for something more than that. Great events should have great results, and among these results should be a definite development of the art of memorial sculpture."

"What development can there be?" demanded the Plain Man. "A statue is a statue; how can you make anything else of it?"

"Well, you might make it a work of art, just by way of a change," suggested the Man with the Red Tie. "Has not that occurred to you?"

"Is a statue not a work of art?" enquired the Plain Man. "Surely anything done by an artist counts as a work of art, and I suppose you would call a sculptor an artist, would you not?"

"Oh yes, I would call the sculptor an artist," laughed the Critic, "because if he were not I should not count him as a sculptor. But how many chances does he get of proving what sort of artist he is?"

"He has his chance whenever he does a piece of work," asserted the Plain Man. "When he gets a commission for a statue people expect him to do it just as well as he can. If he is an artist he produces a work of art—that is obvious."

"Not so obvious as you seem to think," declared the Critic. "The conditions under which a work of art is produced are bound to affect its quality.

If the artist does not have a free hand he cannot be expected to make the best of his capacities. The more he is hampered the less likely he is to do himself justice."

"And of all artists the sculptor is the most persistently hampered and the most constantly denied a free hand," commented the Man with the Red Tie.

"Just so," said the Critic. "He has to work in a vast number of cases under the dictation of a local committee which surrounds him with restrictions and interferes in all the details of his production. Does that give him a fair chance? Does it allow him to prove what sort of artist he is?"

"But the local committee you are talking about gives the sculptor the order for the work," protested the Plain Man; "so it has the right to insist that the work shall be done in a suitable manner. That is simple business."

"Simple business and great artistic achievement are often quite incompatible, I am afraid; and to this incompatibility is due the failure of much of our memorial sculpture," replied the Critic. "If the members of the committee allowed the sculptor to please himself a little more, and them possibly a little less, I am confident that the result would in the majority of cases be more acceptable artistically."

"But if we let the sculptor please himself, how shall we ever know whether he is giving us good work or not?" asked the Plain Man. "Who is to be the judge?"

"Trust the artist and believe that he will give you the best of which he is capable; choose a sculptor of ability and give him a free hand. That is the best advice I can offer you," returned the Critic.

"And you think we should get better results that way!" sighed the Plain Man.

"I am certain of it," cried the Critic; "and I want to see that position established as soon as possible because I am anxious to make the most of the coming opportunities. I want the memorial sculpture that must be produced as a commemoration of the great events of the present day to be fully worthy of the occasion. It must be the best of which our artists are capable. It must have the highest qualities of thought and accomplishment. It must be free from the smallest taint of the commonplace. It must be finer and nobler than anything we have ever done before. In that way alone will it do us justice and earn for us the respect of posterity."

THE LAY FIGURE.

What Tale does this Tapestry Tell?

WHAT TALE DOES THIS TAPESTRY TELL?
BY JOHN FREDERICK LEWIS

Editor's Note:—A friendly controversy has been raised between Mr. Lewis, President of the Pennsylvania Academy, on the one side and Mr. Charles de Kay on the other as to the description of a piece of tapestry, reproduction of which appeared in our January number of last year. We regret that space has only permitted us to reproduce a few of the illustrations Mr. Lewis kindly provided in support of his argument.

IT IS a source of gratification to me that I am not alone in concluding that the tapestry which you published in your January, 1914, number represents King David and Bath-sheba, the wife of Uriah the Hittite. Mr. de Kay so admits and there is strength in numbers. In fact, I do not well see how any one acquainted with the history of mediæval art could reach any other conclusion, and I fancy that he must be quite alone in his fantastic theory that the tapestry has some romantic meaning and not that which is plainly woven upon its face.

The reason that almost all mediæval pictures are religious is not due to Mr. de Kay's novel but mistaken idea that churches were more substantial than castles and that pictures preserved in the former, therefore, outlasted those in the latter, but simply *because religion was the ruling spirit of the times and devotion was its chief expression.*

There is nothing unusual in the fact that the artist weaver has dressed his figures "after the

French fashions of the fifteenth century." The mediæval artist usually gave his pictures contemporary settings. The clothing, the armour and the houses are those the artist saw and knew, and every student of the middle ages finds in this fact the chief charm of mediæval work. As Mrs. Jamieson puts it in her "Sacred and Legendary Art":

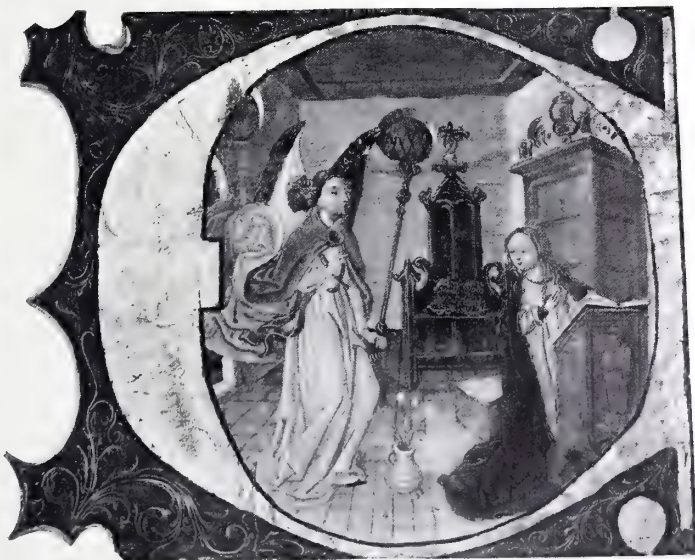
"Our ancestors were not particular in drawing that strong line of demarcation between the classical, Jewish and Christian periods of history that we do. They saw only Christendom everywhere. They regarded the past only in relation to Christianity. Their work is not really an anachronism, because their aim is not to paint history but *religion with the spirit of devotion in a language the public could read.*"

Here, for example, is an *Annunciation* by a Dutch artist of the fifteenth century. It is a capital letter O taken from a choral or psalter. The scene is laid in a typical room of the time, with contemporary furniture and accessories.

This illustration and others I shall cite are from my own modest library, beyond whose walls I have not even investigated.

Mr. de Kay complains "that there is not one symbol to suggest Palestine or the Jews." He is mistaken in this, because the architecture of the fountain, with its slender columns and canopy or dome are evidently an effort to suggest the Orient, but even if there were in the tapestry no Oriental suggestion, such absence would confirm rather than disprove my conclusion, because the mediæval artist rarely adopted any but local and contemporary surroundings. I do not mean that a diligent search might not discover Scriptural subjects depicted by mediæval artists who have added suggestions of the Orient, but I do assert that such examples form but an insignificant percentage of the total mediæval work remaining.

Here is a *Lamentation of David*, from a manuscript book of Latin prayers in the Soanean Library. The artist has represented the chamber of a person of quality of the fifteenth century. The bed, with its ample hangings, the chandelier, the aldstool, the draped table, the basin and ewer, and even the nails on the door and the curtains at



AN ANNUNCIATION—15TH CENTURY

What Tale does this Tapestry Tell?



DAVID PLAYING THE TINTINNABULUM

the window were contemporary with the artist.

Here we have *David Playing the Tintinnabulum*. This is from a French Book of Hours of the late fourteenth century, and shows David behind a Gothic screen, seated upon a Gothic stool, playing a Gothic musical instrument.

Again, *David Kneeling in Prayer* is the work of an Italian artist of the school of Giulio Clovio, found in a Book of Hours written on parchment, with the calendar in French. An inscription at the end of the book says that it was written in the Noble House and Abbey of Saint Armand in the year of grace 1537, at the request of Maistre François du Guelin. It was probably for a member of the Orleans family, as the Orleans arms occur at the foot of many pages. The artist has represented David in the clothing of the time, and has shown us a portrait of the noble patron for whom the book was written.

Nor is it any argument against the undoubted meaning of the tapestry that the artist does not depict the Orient alone. That "there is no turban to be seen" and hence no David, as Mr. de Kay urges, is really quite amusing.

The mediæval artists represented David as a *king*, and the king the public then knew wore a crown (not a turban) and ermine, and hence David was so represented, though it can safely be assumed that he never really wore ermine and that in the hot climate of Palestine no person else did, nor probably ever heard of the beast.

Consider *David Being Offered the Crown*. He is shown with ermine and with a crown on his head, although the youth is kneeling to *offer* a crown to

him, and though David, when the offer was made, had never worn one. In the same scene is shown the youth being executed for his temerity. This is from a Latin Bible (Royal Manuscript in the British Museum, I, E 9), written and illuminated in the early part of the fifteenth century.

Here is *David Playing upon the Harp*, with crown and ermine as usual, painted by an Italian artist the early part of the fifteenth century. It is a capital letter B taken from a missal or psalter.

We have *David Praying*, from a Book of Hours, "*Ad Usus Gallicanum*," written in bold Gothic and illuminated by a French artist the early part of the fifteenth century. Note the French architecture of the room and the diamond panes of glass in the windows.

The crown, not the turban, was so essential to the picture of David that here is a Norman artist who in the latter part of the fourteenth century has shown us David doing some bathing on his own account. He wears the crown *while in the water*, and the harp, which is left on the bank, made sure that the mediæval reader would not mistake.



DAVID KNEELING IN PRAYER

What Tale does this Tapestry Tell?

That the figures shown in the tapestry are clothed is due to the fact that probably every figure is intended as a portrait. They are given the clothes they wear—not turbans—and there is no authority in the Bible for imagining that Bath-sheba was naked when David saw her. The Bible says: "He saw a woman washing herself." The mediæval artists sometimes represented Bath-sheba naked and sometimes clothed. The subject was frequently represented; and I believe in a great many, if not in the majority of instances, she was shown partly clothed; and this is so in early manuscript books of devotion and especially in the first printed Books of Hours and printed Bibles. For example, in Martin Luther's Bible, as published by Hans Lufft (1557), Bath-sheba is seen *fully clothed*, by the side of a brook, washing her feet. A Norman castle is in the background.

In Queen Mary's Psalter (Royal Manuscript 2 B VII) Bath-sheba is clothed, while David is in an English castle of the late thirteenth century!

The artist who designed the tapestry which is the subject of this article, clothed Bath-sheba because of the manifest impropriety of exhibiting a naked portrait.

Mr. de Kay points out that there are "no soldiers" shown in the tapestry and that the crowned figure is not David. Well, I can only say that,



DAVID PLAYING ON THE HARP

according to the Bible, David at the time had "sent Joab" and the soldiers to battle, while he "tarried still at Jerusalem." David needed no soldiers to help him watch a woman wash herself. Mr. de Kay points out that David has no "harp." He needed none while engaged in the occupation represented. He probably wanted to see rather than be seen or heard. He was not serenading Bath-sheba but *watching her wash*. The mediæval artist often showed David with a harp, it is true, but this was because David was ecclesiastically most noted for "praising the Lord with psalms." When the artist represented him in other occupations, in battle, for instance, the harp was left out, and it is hardly to be expected that the artist would draw David with a *harp* while watching a woman wash.

There is, for example, *David Praying*, German work of the late fifteenth century. He has the crown and ermine but no harp. The reason he is so represented is because he is *praying*, not singing.

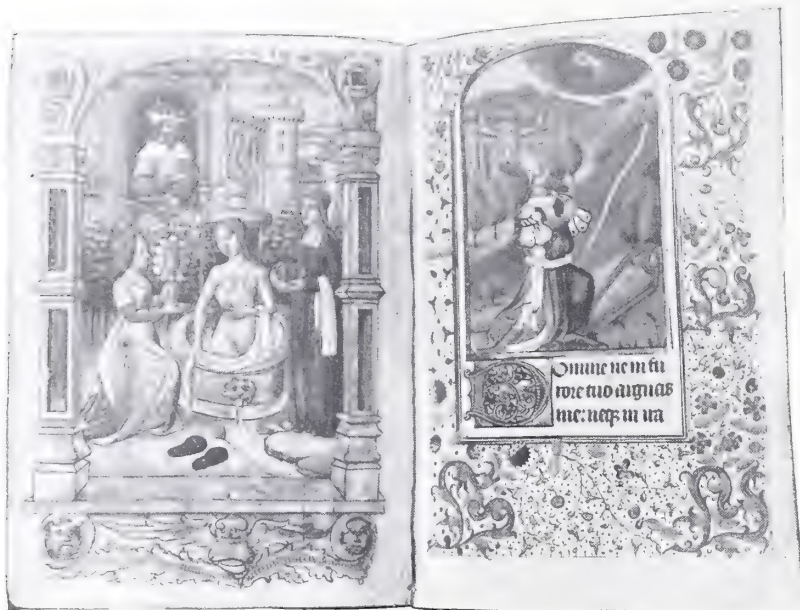
There is also *David Praying*, the work of a French artist of the early fifteenth century, taken from a dainty little Book of Hours formerly belonging to Queen Joanna, the daughter of Charles the Bad, and who first married the Duke of Brittany and afterward Henry IV of England. Note in the background the building in the French style of the fifteenth century. There is no harp, because David is *praying*.

Mr. de Kay further points out that if the tapestry represented David and Bath-sheba, the king "would have been on the roof of his palace, as the Bible says." I cannot well understand how he can advance this argument, because rare, indeed,



LAMENTATION OF DAVID

What Tale does this Tapestry Tell?



FROM A BOOK OF HOURS

must be the picture of David and Bath-sheba which shows the king on the *roof*. The mediæval artist had never seen the roof of an Oriental house, flat, parapetted and the resort of the household "in eventide," which was the hour when David saw Bath-sheba. Mediæval (European) roofs *were steep and impossible to walk upon*, and hence the mediæval artist almost invariably shows David looking out of an upper window or out of a porch or balcony. In the background of the tapestry there is shown, interestingly enough, the roof of a mediæval house, and it may be taken as some expression by the artist as to why it was impossible for him to represent David walking upon a roof. The roof is shown between the canopy of the fountain and the column of the porch that David is on. A typical mediæval housetop may be seen in Dürer's well-known print of the *Prodigal among the Swine*. In fact, I have seen many pictures of David and Bath-sheba, but I do not recall any wherein the artist has put David upon the roof of a mediæval house.

Here is an interesting illustration from a Book of Hours, written and illuminated in Normandy by a French artist of the early fifteenth century. It shows David looking out of a balcony at Bath-sheba washing herself. Upon the opposite page is *David Singing a Song of Lamentation*. Note the Norman castle which David lives in and the Norman bathtub which Bath-sheba is using, the Norman clothing of her attendants, and even her Norman shoes.

The design of this *David and Bath-sheba* is followed in many of the Books of Hours printed in Paris before and after 1500. For example, I cite a Book of Hours printed by Simon Vostre in Paris in 1498. David is looking out of the window of a Gothic building—not from the roof. In a Book of Hours printed by Kerver in Paris in 1514, David is looking out of the window of a fifteenth-century castle—not from the roof.

In the tapestry the scene is laid "at eventide." Bath-sheba is *washing*. There are two attendants with *towels*—not very romantic articles.

David wears a *crown*, is clothed with *ermine* and holds a sceptre. He is *leering* at Bath-sheba with manifest desire. The old lady to his right seems to have noticed his actions and is shown as if dissuading him from sin. He has sent his *messenger*, who is in the act of speaking to Bath-sheba, and finally David is shown in the conventional way adopted by the mediæval artist, and which has descended to our own times in the king of hearts of the euchre pack.

Almost all Scriptural characters were given conventional portraits in the middle ages. They had been represented by artists conventionally for generations, and upon this convention the Church set her approval, and seldom indeed, therefore, do we find an artist hardy enough to break away from David's well-known portrait. Here is the face of David shown in the conventional way by a French artist of the late fourteenth century. It is from a "Life of the Virgin," written and illuminated upon vellum.

There is *David Singing a Song of Penitence*, from a Book of Hours written in Normandy in the late fifteenth century, being Manuscript 131 of the Fitzwilliam Museum, as catalogued by James in 1895.

Look now upon *all of the other representations of David*, as given above, and it will be seen at once that the crowned and ermined figure in the tapestry is the conventional David that we find everywhere in mediæval pictures. It is David himself.

The Architectural League of New York



GEORGE WASHINGTON MEMORIAL AUDITORIUM

ARCHITECTS, MESSRS. TRACY & SWARTWOUT

THE ARCHITECTURAL LEAGUE OF NEW YORK BY J. WILLIAM FOSDICK

THIS is the one vital exhibition of the year covering practically the whole field of artistic expression as related to architecture.

In scanning the Vanderbilt Gallery, which is devoted to architecture, one is inclined to conclude that the public has demanded even here a "picture show." Plans, elevations and details seem to have been superseded by photographs, very artistic perspectives and models. These photographs stimulate in the layman a desire to possess just such architecture, hence the architects, who are also men of business, have thought wisely.

A glance at the central exhibits of the four walls demonstrates that the classic spirit still dominates our great public monuments; and why not, when we remember a municipal building in Munich and a few other untrammelled expressions of "new architecture" scattered over Europe.

A public monument must stand forever, hence our architects are wise in adopting the big, simple forms supplied by an age of perfect poise, proportion and restraint.

The place of honour in the Vanderbilt Gallery is occupied by an elaborate perspective rendering, by Messrs. Tracy & Swartwout, of the George Washington Memorial Auditorium, to be erected in Washington, D. C. With its imposing columned façade concealing an auditorium covering some 38,500 square feet, it will form a worthy monument to the "father of his country."

Another classic memorial is the amphitheatre to be erected at Arlington, Va., from the designs of Messrs. Carrère & Hastings, while a third is

seen in the Monumental Art Museum which has been created by Messrs. McKim, Mead & White for the city of Minneapolis.

Photographs are shown of the Morgan memorial by Messrs. La Farge & Morris, and of the new Wall Street offices of J. P. Morgan & Co. by Trowbridge & Livingston.

The Dominican Fathers desired a structure suitable for their monastic work, which Bertram Goodhue has realized in his admirable designs for the Church of St. Vincent Ferrer, to be built at Lexington Avenue and Fifty-third Street.

Messrs. Trowbridge & Livingston exhibit designs for the memorial building to women of the Civil War which will be erected in Washington, and Mr. Clipston Sturgis a chaste, well-adapted memorial tablet for the Boston Common.

From the atelier of Palmer, Hornbostle & Jones is sent an elaborate rendering of the Wilmington Public Buildings. There are photographs of Grosvenor Atterbury's excellent restorations at the New York City Hall, as well as a unique country residence and a group of the Sage Foundation buildings at Forest Hills.

Beautiful and convincing photographs are shown of numerous country homes. We note particularly one designed by Mr. Charles A. Platt for William Fahnestock, Esq., and Harry Lindeberg's country home for Mr. Patterson.

A huge decoration somewhat in the spirit of the wall papers of a century ago is exhibited by Messrs. Hewlitt & Basing, architects. By a system of stencilling these decorations may be reproduced indefinitely.

The record of F. Hopkinson Smith's recent visit to England and the Continent is shown in a dozen of his charcoal sketches.

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Charles I. Berg exhibits an elaborate model of a large country residence designed for Mrs. H. H. Seaver. Other models of residences in process of construction are shown by Messrs. Peabody, Wilson & Brown, W. Knowles and Gustave Steinback. Suggestive of the manner in which our architects are creating ideals in foreign climates are the group of buildings by Messrs. Murphy & Dana for Yale-in-China and St. Paul's College in Tokio, Japan. The most important educational building for New York City in the League Exhibition is the Regis High School, built by the Boston architects, Maginnis & Walsh.

ties in his panels, which were done from start to finish by the artist's own hand.

The studies of various painters for the great decorations now in place at the Panama Exposition form the chief interest of the South Gallery. The *modus operandi* in the creation of great mural paintings is rarely the same with our masters of decoration. There are those whose preliminary studies are carefully elaborated works of themselves. There are others, however, whose methods are more direct, whose first compositions are mere impressions which give but a hint of what is to follow; hence the injustice of drawing



DECORATION FOR THE SOUTHERN ADMINISTRATION BUILDING

BY FRANK P. FAIRBANKS

It is regrettable that photographs only are shown of the mural decorations recently placed by Edwin H. Blashfield in the Morss Mansion at Boston, for they represent the culmination of a type of mural painting in America—a phase of painting calling for a refined subtle sense of line and types, with a beautiful harmonious color arrangement. This school of mural painting draws much inspiration from the masters of Lombardy, whose work, if less robust than that of the Colossus of the Sistine, possesses a charm of sentiment and color quite its own. Carried out with types and methods wholly his own, Mr. Blashfield shows these same desirable quali-

conclusions as to the relative excellence of the completed decorations from these more or less tentative sketches.

W. de Leftwich Dodge has created his chief work in a masterful way. In these elaborate compositions he has shown more than ever before a commendable restraint in the use of his great decorative masses, thus giving necessary poise to such titanic compositions.

In quite a different vein, Frank Vincent Du Mond's panels are equally interesting. The history and allegory of the West is carried out with a fine appreciation of line and broad massing, with the sensitive imaginative quality which character-

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izes this painter's work. We feel quite sure that they are in keeping with their environment, the first point to be scored in a mural decoration.

Milton Bancroft exhibits a series of carefully composed studies for the Court of the Seasons, while Childe Hassam shows a colourful sketch for one of a series of lunettes now in place. Edward Simmons' preliminary study is too tentative for a just criticism, and Robert Reid shows a series of panels for a dome which are somewhat involved in design but very beautiful in colour.

The east wall of this gallery is dominated by a pentaptych of painted panels on wood by J. William Fosdick, illustrative of the life of Joan of Arc.

Robert Chanler exhibits a large panel executed in his own process of lacquer work. A very handsome section of wall decoration is that of Barry Faulkner, who has called into use oriental methods of massing colour and gold with the intimate sense of the true craftsman. Thomas Watson Ball shows an admirable set of mediæval panels for a baptismal font.

W. T. Benda's sections of a frieze, *The Oriental Dance* and *The Modern Dance*, while excellent drawings of themselves, are possibly more illustrative than decorative. A mediæval choristers triptych by Taber Sears is tonally beautiful, fine in spirit and good in composition.

Frances W. Vreeland exhibits a study of wall decorations for the Washington High School, and Bert G. Phillips a lunette, *Hospitality*, a thoroughly decorative arrangement of Indian life.

Ralph M. Calder exhibits the elaborately decorative loggia of the art gallery in the home of Mr. Thomas F. Ryan, and Hugo Ballin a sketch for an end wall in a church vestry.

Leon V. Solon's study for a faience wall is as consistently worked out in the spirit of the primitives as are Alexander Bonnano's fine ceiling studies in that of Tiepolo.

Designs for wall decorations by Mina Lay exhibit a thorough knowledge of the restrictions demanded by this method of design. Frank P. Fairbanks' large decoration for the Southern Administration Building shows negro cotton gatherers in the field surrounded by great masses of cotton bales.

A decorative panel of inlaid woods by Frank Brangwyn is characteristically vigorous in composition. Francis Newton exhibits a series of decorations for the residence of J. D. Rockefeller, Jr. For the decoration of a summer home nothing



A FOUNTAIN DESIGN

BY A. A. WEINMAN

could be more charming than Arthur Crisp's over-mantel panel, with its refined play of colour.

William Laurel Harris has demonstrated his facility of expression with various mediums in his decorative panels and frames.

Nicola d'Ascenzo is represented by several studies for stained glass, while admirable decorative designs, also for glass, are shown by William Willett, Annie Lee Willett and Mrs. Parrish.

New Canaan, Connecticut, is to have a well-composed decoration by Charles E. Hubbell. Leon V. Solon's ecclesiastical decorations in faience must be mentioned, as well as Clement Heaton's designs for five windows to be placed in a Swiss church. Robert K. Ryland exhibits a design for an over-mantel, entitled, *The Nymph of the Pool*. Louis Valiant's panel of well-balanced vine and child forms is essentially decorative.

When an average easel painter gazes at the colossal projects evolved by the students of the American Academy of Rome, he sometimes wonders if his own field of effort is not a narrow one.

These almost limitless projects, wherein architecture, sculpture and painting go hand in hand,

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show the fearless enthusiasm of youth, and later on the restrictions which commercial life, society and economics at large hand out unstintingly to these youths will not prevent many of them joining the ranks of American immortals.

The gallery of the National Sculpture Society is devoted to the Academy of Rome. A "second year" problem, viz., *A Hall of Fame for America*, is shown. The students collaborating are George S. Koyl, architect; Harry D. Thrasher, sculptor, and Ezra Winter, painter.

F. C. Stahr, a Lazarus scholarship student, sends a huge toile which he calls *Minoan Poetry*. It is archaic Greek, almost Egyptian in spirit, carried out with the care of the archæologist as to costumes and accessories, yet thoroughly decorative withal.

With the exception of Mr. Shrady's mounted soldier, a fragment of the Grant Monument, and Mr. French's great group, *The Genius of Creation*, which are placed in the Vanderbilt Gallery, the middle gallery holds practically the entire sculpture exhibit, which is admirably disposed.

Robert Aitken's *Fountain of the Earth Court*, for which he was awarded the gold medal, has the centre; Mr. Weinman's *Fountain of the Court of Honour*, and Miss Longman's *Fountain of Ceres*, for the Court of Four Seasons, are all destined for the Panama Exposition.

For the garden of the Rockefeller estate, Karl Bitter has executed a lithe, nude girl, struggling with a group of geese, while Chester Beach exhibits

a niche fountain for the Herbert Pratt estate. Mr. Packer's *Chief Justice Ruffin* is virile and convincing as a portrait, although it cannot be classed as architectural sculpture. Miss Longman's ability as a versatile craftswoman is shown in her elaborate Allison monument.

Frances Grimes has executed a panel in relief for the Washington Irving High School, and Miss Gustafson exhibits a Celtic memorial cross of unusually good composition. Other successful works in this room are Roger Noble Burnham's panels for the Forsyth Dental Infirmary and Charles R. Knight's *Charging*.

Paul Manship's four panels, *The Elements*, reveal a successful rendering of abstract symbolism in decorative sculpture, tinged with a strong liking for the oriental methods of conventionalization and design.

Hinton Perry shows a figure for a fountain, as also does Sherry E. Fry, the latter a memorial to a Civil War hero. On the west wall of this gallery are grouped the models for the Annual Competition of Allied Architecture, Sculpture and Painting. This competition is perhaps more commendable than any other activity of the League, as it not only offers an incentive to its younger members, but really demonstrates the Society's *raison d'être*—that of linking together the three arts. The prize for this competition was awarded to Jerauld Dahler, Warren Dahler and Anthony Terrizzi. The Avery Prize was awarded to Messrs. Hans Schuler and William Gordon Beecher.



DETAIL OF THE COLUMN OF PROGRESS AT THE PANAMA EXPOSITION

BY ISADORE KONTI

Truth and Personality in Art

TRUTH AND PERSONALITY IN
ART
BY RAYMOND WYER
DIRECTOR OF HACKLEY GALLERY

THAT all vital human expression, whether in art or in the construction of society, is affected and regulated by a multitude of circumstances of the past and present, and that it obeys the spirit of the age, is realized by only a small minority of people. The majority either deliberately blind themselves to the inwardness of things or else they have not the power of penetration. Of the true meaning of the simplest objects they have little understanding. Life to them is divided into isolated facts.

In all the circumstances of life they see no significance or relationship between human expression and that ever-changing trend of human thought which results from the continual adjustment of life to scientific discovery and application; if they do, it leaves no permanent effect upon the character of the individual. The majority are usually incapable of grasping, at its inception, the meaning of a new idea either in the form of a work of art or of social and political reform. This is the cause of the almost insurmountable difficulties which beset the path of the innovator and reformer.

Yet it seems almost a contradiction to assert that human expression caters to the spirit of an age—in other words, supplies a demand—and then to say that when it is evolved those who formulate the demand are incapable of grasping its significance. The reason is that with the great masses of people the demand for modernity or novelty is not a demand for a specific thing, but is an indication of general unrest and a desire for something new. This desire for novelty does not necessarily or usually imply a contemporary mind, but rather a mind seeking a new sensation, and while this condition of the individual is to be deplored, yet, speaking collectively, it is a force working for spiritual progress.

This force brings out of the masses a few who are more vital and have greater power of penetration than the rest. It is to these few we look for an expression of that for which the masses are groping; but the new and amorphous idea, when concretely presented by them is, as I have already said, persistently rejected, because the ideas of the majority are tangibly and permanently based on

familiar facts of the past. They revel in a “brick-and-mortar” literalism.

Many critics agree in condemning the writings of Marcus Aurelius and Thomas à Kempis, believing that, as they were disciples of stoicism and monasticism, two human characteristics which are practically dead, their works are worthless. These critics forget that the philosophic spirit of the Greek is also no longer a truth in modern life, and has not been since before the time of Alexander. Yet who would say that Greek art is dead? Greek art is alive to-day because it was a vital expression of an existing condition and of a nation's ideal; and this applies equally to the classic writers whose works have lived through the ages, and to all human expression which was true, sincere, and vital at the time it was created.

A spirit which no longer exists cannot inspire vital art. It is, however, capable of bringing delight to those who are sensitive to the subtle qualities and significances of vital forms of human expression. Our delight in the contemplation of early Greek art shows æsthetic enlightenment, but we are to be condemned if we attempt to infuse into our own art or thought the spirit of the early Greeks. Therefore, apart from the enjoyment which contemplation of the old masters gives us, the only reason we should have for studying the art of the past in relation to our own—if we have any, which I doubt, for the art of a master is spontaneous and not based on calculation—is to find out what gave it the living quality that has made it persist through the centuries, in order that we may apply the same principles to our own creative work.

The wonderful breadth in a painting by Memlinc is significant. We will take his beautiful *St. Giles* and *St. Jerome* or any other of the paintings of the altar-piece in the Cathedral in Lübeck. They are like all of his work, highly finished and full of detail. The reason they have this breadth in spite of the minute detail is because Memlinc was a man with a broad vision—a man in tune with the imagination of his day. He employed a means of expression in relation to the imagination in Bruges in the fifteenth century which was not so highly keyed as it is to-day. If Memlinc had lived to-day he would paint with the breadth of a Manet.

In modern times, when an artist has painted with this regard for detail in his matured work, the result has been trivial; for a man of broad vision

Truth and Personality in Art

to-day would not attempt to express his idea in a way so hopelessly out of tune with the modern spirit. Ibsen would not write the lengthy descriptive matter to be found in Scott's novels. Only mediocre writers would do this to-day.

As there are those who are more drawn to the art of the past than to the present, so there are many who prefer the works of the earlier writers to the writings of contemporary men. Many favour the productions of the past through familiarity and because of an inability to grasp the meaning and value of a new idea. Generally speaking, it is easier for most people to live in the spirit of a past epoch by contemplating some human expression of that time than it is for them to attune their imagination to the spirit of the present or future.

Although I shall not speak much of the technical side of art, I may say that personality greatly enters into technique. An artist of mean perception may paint broadly because it is the fashion—that is, place upon the canvas broad masses of pigment suggesting some natural form, yet the result conveys no breadth of feeling or significance; in fact, it remains just paint. Another artist imbues a similar mass of pigment with meaning and bigness without apparent difference in treatment.

In studying the art of Athens or of the Renaissance it is evident that the quality which has made it enduring was evolved from a strict adherence to living truth. Of course, much work not inspired by life has been produced throughout the ages, and because the artist has taken advantage of the public's disposition to value only art that is reminiscent, it has, in its time, received wide popularity. A reversion, therefore, to an art which never was inspired by living conditions is likely to produce, if possible, a more deciduous art than that based on the vital art of a former age, as in the case of that keen and vigorous classicist, Louis David.

I have endeavoured to point out how important in the moulding of art are those elements and phases of life which make up the spirit of an age. The greatest of creators have expressed in their work the spirit of their age. They have been sensitive, unconsciously so, to the conditions around them—political, religious, industrial and social—and while these conditions cannot alter the artist's idea or the emotional side of his work, they do affect the channel and methods of his expression. Emotions are the same at all times and in all parts of the world.

We know how completely the art of Athens expressed the spirit and ideals of the early Greeks, and what a perfect record it is of the uninvolved intellect of the Athenian. The works of Titian are equally a perfect record of a well-rounded people. In them is reflected the loftiness of ideals, the spiritual contentment and enlightenment of the Renaissance. The art of that period suggests the demand for true knowledge by a people physically and intellectually able to live lives of satisfaction to themselves and to their country and posterity. The great men of this epoch were rich in discrimination and comprehension, and, by being true to their own ideals, were constructive; for such was their potency that they not only illumined their own time but influenced art and literature in the whole of Europe for one hundred years and more.

Another element that enters into a great work of art is the natural tendencies of the artist. They may be realistic, idealistic, symbolistic, poetical, musical, or mystical. These tendencies, or ways of looking at life, incline the conception in certain directions. The part they play varies according to their power of insistence and the degree of virility in the artist's personality. This influence of temperament is the most important of all distinguishing traits of great art, because it gives that personal color which makes it easy to decide the author of a fine work of art, whatever the subject.

The works of Goya, Gainsborough, and Raeburn are good illustrations of this personal quality. No painter is more individual than Goya; in the work of no other artist does the temperament of the man so predominate. There is a distinct individuality in each of his portraits and, more than that, you feel each person painted would be well worth knowing. This may have been due to his good fortune in securing only interesting people to paint, but I am more inclined to think that it is due to a certain reflection of his own interesting personality; for to know the life, character, and disposition of Goya is to recognize these qualities in his portraits. Despite the distinct individuality in each painting, the fact that it is a work by Goya and not just a portrait of some one is what insistently appeals to you.

Goya's portraits are not only good illustrations of the expression of an artist's temperament, but his work was an innovation of a means of expression subsequently demanded by the mind of the nineteenth century. He was the most modern and original painter of his period. There is a cer-

Truth and Personality in Art

tain affinity in touch and colour and unpremeditation with the works of Gainsborough and Raeburn, but no one in England up to that time, except Hogarth, equals him in originality.

Hogarth is also a good example of the importance of personality in art. He seems to have had a psychological interest in the inferior side of life. This is particularly evidenced in his "moral-ity" pictures, but it is also obvious in his portraits. He naturally saw and painted the "kitchen" side of his sitters. The bearing of his servants in the National Gallery is no less aristocratic than of his ladies of high degree. This honest expression of himself, however, helps to make him great.

Gainsborough, although the opposite to Hogarth in his outlook on life, shows in his art an equally strong personal point of view. The innate refinement in Gainsborough discovered a similar quality in his subject, and so he paints always the well-bred side of his sitter. He unconsciously infused into his pigment a quality which imbued his subject with the very spirit of good breeding. Reynolds depended more upon clothes and other accessories, combined with a complete knowledge of the art of the past, to create the man of "quality" of his day, and the result at times verged on pretentiousness.

If we examine a portrait by Gainsborough, there is, in spite of simple treatment, an appreciation of all detail. It is detail which has been noted by the artist and given due importance. Every inch of drapery is delightfully, even affectionately, painted.

With Goya it is quite different. There is not that sympathetic treatment of detail, but, instead, a canvas which can be clearly divided into so many broad, uninvolved masses of colour—detail, when necessary, being merely indicated. Yet the artist's conception is as adequately conveyed as in the Gainsborough, and just as appropriately attuned, if not more so, to the modern keen imagination.

The art of Diaz is distinctly personal. The fact that he had a Spanish father and a French mother was probably responsible in no small degree for his excitable and erratic temperament. We know how different he was from his friend and master, the austere, serious-minded Rousseau. In spite of the fact that they often worked side by side, how opposite are their points of view, how different their selection of subject, as well as their modes of treatment. Rousseau feels only the grandeur of nature.

Rousseau had a vital and dramatic conception of the big side of nature, and this is shown in his paintings, which are characterized by a draughtsmanship admirable and deliberate, and by a realism sombre yet impressive.

Then compare it with a canvas by Diaz, full of sunshine and devoid of all the deliberation of a painting by Rousseau. Rather Diaz is irresponsible, happy-go-lucky, touches of colour here, touches of colour there, done without a formula, yet each touch indispensable, delightfully and joyously conveying an idea of light filtering through the foliage, splashes of sunshine intensifying the deepening shadows of dense shrubbery. Comparing the detail in a Diaz to the detail in a Rousseau, we see that in the latter it has a supreme function, whereas in the former it is there merely for its decorative value.

The art of each reflects a different type of mind. Diaz was susceptible to the influence of nature, with which he coquetted; Rousseau had convictions which were deeply settled, and with these fixed ideas he sought that aspect of nature which was most in accord with them. In a sense, Diaz was a greater creative genius, although dealing with his problem less profoundly than Rousseau.

In reviewing the various periods of the world's art with their different points of view, the effect of industrial and scientific evolution on thought and personality and its reaction again—each epoch producing its own universal mood which we call materialism, realism, symbolism, mysticism, or idealism—there is no other conclusion than that a comprehensive idealism must be the art of the future. We must, however, become realists before we can become idealists.

I have referred to the uninvolved character of the early Greek art, a quality due to the greater simplicity of life in that age. But a personal art having the quality of idealism—a spiritual, not a physical idealism—which will be serene in spirit, yet more comprehensive than Greek art, will evolve from the human soul, chastened and strengthened by the unrest of a transitional age. Truth and personality will be the foundation of this art, but it will be a truth realized by an intellect similar to that of the early Greek, yet more comprehensive. At present, the world is seeking to adjust itself to the new conditions brought about by an age of discovery and invention too rapid and bewildering in its development for our imagination to keep pace.

"Modern" Murals



AN EXAMPLE OF CO-OPERATIVE MURAL PAINTING, THE WORK OF THREE ARTISTS

MODERN" MURALS BY MARY J. QUINN

THE musician in creating new music, the painter in creating mural decorations, have analogous problems. Each works toward producing something which can be received only through sensory impression; it can be received directly only through one sense organ, indirectly by variable transpositions of sense impressions. Indirectly a sound impression may stimulate and produce an effect of colour; similarly, colour or line may produce an effect of musical vibration or of tone values.

Artistic creative work is aristocratic; highly selective in content and composition. This status of musical art is more or less accepted by the average mind. There are few who would hold that an orchestral barn-yard melody, reproducing sounds of poultry and cattle, church bells or the whistle of the fire engine, is a work of art because it reproduces these sounds accurately. The composer is free to create with the elements of his art beautiful, new or strange effects which stir the imagination, producing pleasure of a high emotional nature and stimulating intellectual activity.

Nor is the facility with which the average person understands and appreciates a musical composition a criterion of his artistic accomplishment. Who would hold that because a Beethoven symphony was not wholly understood it was necessarily an artistic failure? A condemnation of a symphony because its beauty was not revealed at first hearing is a confession of ignorance.

Compare the freedom of the musical creator with that of the painter. The painter, too, has certain elements with which to create his art: line,

form and colour, to be arranged in spaces, with rhythm, balance and unity. The painter should also be free to use these elements to create effects which will stimulate the imagination and produce, in the words of the psychologist, the higher forms of pleasure.

But the painter and draughtsman of the western world have not been free thus to create. The yard-measure has been substituted for the infinite. A limitation demanding the reproduction of an obvious lightness perceptible to the common vision has been imposed upon the artist, almost to the extinction of the imaginative expression in decorative art. Added to this restraint of literalism in imaginative conception is an insistence upon recording incidental effects of light and shade values in equal importance with line, form and colour.

The consideration of actual representation of light and shade has never been an essential part of a vigorous period of art. Instead it was used as a secondary and incidental expression. First appearing in decadent Greek art, its factitious importance has not lessened since its part in Renaissance decadence.

Puvis de Chavannes, free of these artistic stigmas, created decorative art of a high order. For the efforts of more recent painters who have the intellectual freedom and the vision to attempt to create a free and orderly decorative art, there should only be praise.

The mural paintings recently exhibited in the Carroll Galleries are efforts made in the tradition of the great decorative arts. These panels have been conceived and carried out as decorations expressed in terms of pure design, and not in the terms of symbolic sentimentality or pictorial illustration of so much contemporary mural painting.

History of Hiroshige



Courtesy Yamanaka & Co.

HIStory OF HIROSHIGE

HANDO TOKUTARO, professionally known as Hiroshige, was born at Yedo (Tokio) in 1797.

About 1806 the native officers from the Liu Kui Islands visited Yedo; the boy, then eleven years old, thinking their coiffures and costumes curious, made a skilful drawing of the procession. There was about that time a great fad for Ukiyoe pictures, mostly in figures, such as actors, popular beauties and historic scenes, etc., which imbued him with a thirst for knowledge of paintings and of becoming more familiar with his work.

After the boy lost his father he intended to take the customary apprenticeship with a master of the Ukiyoe school, and, consequently, sent in his application to the famous Utagawa Toyokuni. Having been refused, however, owing to Toyokuni's studio being already overcrowded, he was referred to Utagawa Toyohiro, with the same result. After expressing his own ideas and showing his eagerness to learn, Toyohiro, however, received him as a regular pupil, and in 1812 he was invested with the professional name of Hiroshige.

During the time he was in the studio he studied very diligently. Years later he confined his painting mainly to landscape subjects.

By the death of his master, Toyohiro, in 1829, a great change took place in his life and work, and after seventeen years of study with Toyohiro, he changed his professional name to Ichiyusai Hiroshige. On the usual ceremony being held by the Tokugawa Shogun to present horses to the Emperor, he was enabled to accompany the officers from Yedo to Kyoto, and while travelling with them made many sketches of beautiful scenery, which later on were published as the "Fifty-three Views of Tokaido."

He was an intimate friend of Yeisen, and the famous set of sixty-nine views of Kiso-Kaido is

claimed by both painters. He also specialized in flower and bird subjects, fish life and form.

Hiroshige died in 1858 in his sixty-third year, of cholera, which swept all over Yedo, proving fatal to more than thirty thousand persons; and his work was then taken up by one of his pupils, Ichiyusai Shigenobu, who married his daughter, and so became the second Hiroshige.



Courtesy Yamanaka & Co.



Courtesy Berlin Photographic Company

THE ANGEL OF DEATH
A LITHOGRAPH

BY ALBERT STERNER

I N THE GALLERIES

IN SPITE of the dogs of war being loose on all sides, art holds its accustomed court and sway in New York City and elsewhere in America with unabated vigour. The principal exhibitions of late, such as that of the Pennsylvania Academy, Philadelphia, and the winter exhibition of the New York Academy, have been specially noticed. The New York Arts Club held an exhibition of members' work in oils, in which a beautiful child portrait by George Bellows caused more than a mild sensation and showed clearly the very important position he has climbed to amongst the younger artists. He is a very Kitchener of art. Following this exhibition came the water-colourists, with an interesting but not vital exposition of their prowess in that most difficult medium. The prize-winner, *Winifred Hunt*, by Hilda Belcher, achieved a popular win, whilst contributions by Elinor Barnard show her to be a past master in her art. Most of the exhibits transcend

the limits of water-colour and encroach upon oil technique, which rules them out of consideration. Water-colours must be transparent and elusive.

Yamanaka & Co. are holding an exhibition of remarkable old Chinese stone sculptures, sixth and seventh-century work, and Japanese figures of Buddha carved in wood of the Tempei, Kamakura and Tokugawa periods.

One of the most interesting and important one-man shows is that of the extraordinary work of Augustus Vincent Tack, in the Worch Galleries, 467 Fifth Avenue. The November number of *THE INTERNATIONAL STUDIO* discussed these pictures very fully in a leading article. Very great credit is due to the splendid way in which Mr. Charnley has arranged the exhibition, in two cases devoting an entire room to a single painting.

The Macbeth Galleries are as active as ever in showing first-class work. Some very interesting work from the Paris parks by the young Californian painter, Lester D. Boronda, filled the bronze room. He has fine colour and a sharp nose for essentials. One capital sketch shows some proletarians dancing, a horsehair-helmeted cavalryman waltzing with a nurse-maid beneath the trees being a very good bit of character work. He gets to the essence of Paris.

Colin Campbell Cooper has fifteen Indian subjects on view, of varying interest. The biggest canvas, not in point of measurement, is a Benares scene, where he depicts a motley crowd of bathers and idlers dotted about the Ghat, with wondrous architectural background. The movement and colour are well expressed. Of the architecture it might be justly observed that though immensely decorative and interesting in colour, it lacks in most canvases stability and strength. You feel that if horse or man should bump into a gateway or palace the effect would be like that of the trumpet upon the walls of Jericho. In another room are some twenty canvases by deceased American artists, such as George Fuller, LaFarge, Homer Martin and Wyant. The importance of George Fuller in the annals of American art was sufficiently proved recently, when a picture by him fell to the hammer for \$10,000.

Mira Edgerly exhibited for a few days in the handsome rooms of the Colony Club a collection of her portraits on ivory. You must not call them miniatures! Her clientele comprises many royal and serene highnesses, besides dukes and duchesses and lesser fry in the form of viscount-

In the Galleries



Courtesy Berlin Photographic Company
A DRAWING

BY PASCIN

esses and countesses. There is an air of distinction about the work not derived from the sitters, the likenesses are excellent, and great care and individuality is bestowed upon the posing.

The Kraushaar Galleries have been showing a collection of Tangier subjects by John Lavery, whose name is sufficient guarantee for the excellence of the canvases. One of the best is a skating scene in Switzerland.

An exhibition of fifty water-colours by Dodge MacKnight was held at Carnegie Institute, Pittsburgh, during February. It consisted of several series of landscapes painted in the tropics, Newfoundland, New England, Arizona and Utah.

Dr. R. Tait McKenzie has just completed *The Boy Scout*, which may be seen at the Pennsylvania Academy. The artist limited the edition to ten copies, all of which are disposed of. A reproduction of this model will appear in the next number.

The Arlington Galleries recently gave a two-man exhibition, the work of E. Joseph Read and Bolton Brown. The smaller tropical paintings of Read's, especially of Panama fishermen and scenes about Nassau and Jamaica, are rich in colour and decorative. In regarding his *Culebra Cut* and other canal pictures, we cannot help recalling how much better they have been done by Jonas Lie. Some of the canvases by Bolton Brown, especially *Silent Night* and *Waning Winter*, are full of feeling and very delicately handled.

Group paintings in the same gallery, with one or two exceptions, are amateurish records of ladies



Courtesy Berlin Photographic Company

BUST

BY EDITH W. BURROUGHS

In the Galleries

not sufficiently versed in their art to be justified in exhibiting. Exceptions are Lucy T. Hagen, who had an excellent decoration entitled *Interior*, and good Chinese subjects by Harriet Barnes Thayer.

In our January issue we published a full-page illustration by Mr. Wyeth, and unfortunately omitted to give due credit to Charles Scribner's Sons, by whose courtesy the cut was obtained.

The MacDowell Club has just concluded another interesting group exhibition, with such artists as Bellows, Davey, Speicher, Hopper and Kroll on view. George Bellows' portrait of a young girl has beautiful painting quality, while the pattern is extremely decorative.

Kenneth Frazier has had thirteen canvases, very charming in colour, on view at Gimpel & Wildenstein's Galleries.

Beautiful pen work by the Belgian artist, Joseph Pierre Nuytters, has been shown at Braun & Co.'s Galleries. Portraits and figure work, very daintily and characteristically expressed, mark his special abilities.

The Berlin Photographic Company has been showing the interesting sculpture of Mrs. Bryson Burroughs. Her work in stone is particularly attractive, the medium lending itself well to youth-



Courtesy Berlin Photographic Company

NUDE

BY EDITH W. BURROUGHS

XXXIV



Courtesy Knoedler Galleries

PORTRAIT OF PERUGINI

BY GEORGE SOPER

ful figures, especially in the figure of a young girl aptly catalogued as *At the Threshold*.

A very happy rendering in portraiture by George Soper of Perugini in his inimitable character of the Property Man in "The Yellow Jacket" was lately exhibited at the Knoedler Galleries and was much admired.

The Arden Studios have been organized and are to be conducted under the personal direction of Mrs. John W. Alexander and Miss Elizabeth B. Averell. These studios are on the tenth floor of the Scribner Building, 599 Fifth Avenue.

The Arden Gallery is particularly fortunate in having secured for its opening exhibition during the current month the wonderful collection of mediæval and Renaissance art belonging to Mrs. Chauncey J. Blair, of Chicago, to which, by the kind interest of several collectors, have been added some fine examples of Gothic and Renaissance art which complement and extend its interest. Mrs. Blair's collection has a world-wide reputation, and is particularly rich in notable specimens of stone, marble and wood sculpture.

Beginning with March 12 and ending March 20, may be seen a notable collection of paintings by Ossip L. Linde at C. S. Pietro, the noted sculptor's studio, 630 Fifth Avenue.

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For him Titian painted his celebrated *Rape of Europa*, and his family portraits were painted by Rolam de Mois.

The story of his marriage at fourteen to Doña Luisa de Borja, just double his age, falls strangely on modern ears. The Santa Duquesa, as she is generally called, was a sister of St. Francis de Borja, and round her picturesque figure gather Ignatius Loyola and other founders of the Company of Jesus.

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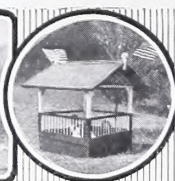
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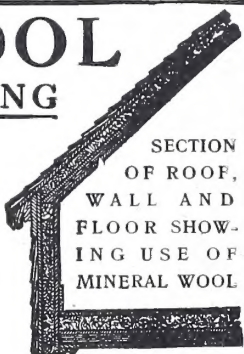
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CHICAGO ART COMMISSION TO ENCOURAGE LOCAL ART

AT THE suggestion of Mayor Harrison, the City Council, November 9, 1914, passed by unanimous consent an ordinance creating a commission for the encouragement of local art. The ordinance specified that the commission should be appointed by the Mayor, with the consent of the Council, and should consist of seven members, six of whom should be appointed on the recommendation of certain specified art organizations.

The following members were appointed: Arthur J. Eddy, appointed by Mayor Harrison; Frank G. Logan and William O. Goodman, recommended by the Art Institute; Wallace L. DeWolf, by the Friends of American Art; Wilson H. Irvine, by the Chicago Society of Artists; Victor Higgins, by the Palette and Chisel Club; Frank A. Werner, by the Artists' Guild.

The commission was authorized to purchase works of art by Chicago artists, which are to be used for the decoration of the city hall, public schools and other public buildings or grounds in Chicago.

On November 9 an appropriation of \$2,500 was made for the remainder of 1914. The commission has met several times at the Art Institute and has purchased eleven paintings, one etching and one piece of sculpture. The movement is attracting much attention, for Chicago is the first city to adopt this method of encouraging local art. Other cities might well follow such an excellent example and make even larger appropriations.

"One-man shows" are proving unusually interesting. Seven of these special exhibitions were opened on December 10, remaining in place until January 3.

FORT WORTH MUSEUM OF ART, FORT WORTH, TEXAS

THE Sixth Annual Exhibition of Paintings by American Artists opened at the Fort Worth Museum of Art on Tuesday evening, January 5, with a private view for the members of the Fort Worth Art Association and their friends. The collection assembled by the American Federation of Arts consisted of forty-seven paintings by Edwin Austin Abbey, Murray P. Bewley, Joseph H. Boston, Marion R. Bullard, Howard Russell Butler, John F. Carlson, Carlton T. Chapman, Walter Clark, Allen D. Cochran, Lewis Cohen, Colin Campbell Cooper, Paul Cornoyer, Eanger Irving Couse, Bruce Crane, Charles C. Curran, William R. Derrick, F. Usher DeVoll, Edward Dufner, Charles Warren Eaton, Will Howe Foote, Frederic C. Frieseke, Lillian M. Genth, Albert L. Groll, Birge Harrison, Eugene Higgins, A. Leon Kroll, Henry Hobart Nichols, DeWitt Parshall, Edward H. Potthast, William Ritschel, Chauncey F. Ryder, W. Elmer Schofield, Taber Sears, Robert Spencer, Lucy May Stanton, Charles Walter Stetson, Gardner Symons, Helen M. Turner, Harry van der Weyden, Alexander T. van Laer, Robert W. Vonnoh, Everett L. Warner, Frederick J. Waugh, Frederick Ballard Williams, Edmund H. Wuerpel, Cullen Yates. The exhibition continued until February 5, prior to going to Austin, San Antonio and Galveston.

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